UNRESTRICTED SALE IN LIQUIDATION

AN EXTRAORDINARY GATHERING

OF

ART PROPERTY AND ANTIQUITIES

TO BE SOLD ON ACCOUNT OF

LIQUIDATING THE INTEREST OF THE LATE

MADAME ANNA KELLER

IN THE WELL-KNOWN HOUSE OF

KELLER AND FUNARO

No. 721 FIFTH AVENUE

NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

JANUARY 25TH, 26TH, 27TH AND 29TH, 1923

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK CITY

OCT 28 1923

ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK
ENTRANCE, 30 EAST 57TH STREET

BEGINNING MONDAY, JANUARY 22ND, 1923
AND CONTINUING UNTIL THE DAY OF THE SALE

AN EXRAORDINARY COLLECTION

OF

RARE AND BEAUTIFUL

ART PROPERTY AND ANTIQUITIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THURSDAY, FRIDAY, SATURDAY AND MONDAY
AFTERNOONS, JANUARY 25TH, 26TH, 27TH AND 29TH

AT 2.15 O'CLOCK

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ILLUSTRATED CATALOGUE

OF AN EXTRAORDINARY COLLECTION

OF

ANTIQUE ITALIAN, FRENCH AND ENGLISH

FURNITURE

BEAUTIFUL OLD LACES, VELVETS
AND EMBROIDERIES

SIXTY DESIRABLE TAPESTRIES

AND

OTHER ART PROPERTY AND ANTIQUITIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

FOR THE PURPOSE OF
LIQUIDATING THE INTEREST OF THE LATE

MADAME ANNA KELLER

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AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK
1923

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THE KELLER-FUNARO COLLECTION

INTRODUCTION

The recent death of that most genial and indefatigable collector, Madame Keller, at Lucerne has necessitated the liquidation of her interest in the widely known art house of Keller & Funaro by the dispersal of various collections of Tapestries, Works of Art, her private collection of beautiful Laces, a fine gathering of Needlework Furniture and Tapestries more recently acquired from a private collector who purchased them during his travels in Europe. These are now to be offered at unrestricted public sale by the American Art Association. Numerous collectors, and buyers of serious works of art and decorative antiques of a high order, most deeply regret the passing of this interesting woman, for she not only had a genuine flair for art in its many branches, but also a sympathetic instinct and aptitude to gather that which her clients desired, a most unusual gift. Madame Keller will long be remembered as a pioneer antiquarian among women, for her early successes in London were followed by an even more extensive and gnerous appreciation in New York and the principal cities throughout America.

Among the famous European sources that have been drawn on for notable objects now to be dispersed are the following: The Princess Pauline Borghese; Professor Poddio of Bologna; the Bardini; Comte Hendrekoff; Mons. l'Hallinbourg, Château de Villers-Cotteret; Baron de Courreval, France; Comte Coffinières de Nordeck; Madame Bernard, Passy, France; Madame Jaymmes, Paris; Madame Guillemet, Paris; Vicomte de Clinchamp; and the Marquise de la Maite.

The very important private collection of beautiful old Laces was certainly the most intimately cherished possession of their late owner and is chiefly comprised of Italian Gothic, Venetian and Renaissance Filet, Points de Venise, d'Argentan and France. Covers of various sizes are in profusion and, of course, the inevitable flounce is much in evidence. The Gothic specimens are extremely interesting, not alone for their austere beauty, but for the great variety of the motifs employed in their patterns. This diversity of motifs is a very strong feature throughout, no matter whether it be Filet or a magnificent Point de Venise flounce; several exquisite examples of the latter are illustrated. A Rosaline Point de Venise flounce and another of Point d'Argentan are exceptional in design and quality; the Point d'Argentan has scrolled arcading and festoons enclosing sprays and vases of flowers. Several

of the large Venetian Gothic Lace coverlets and curtains illustrated are extremely fine and beautiful.

The Gothic, Renaissance Italian and French Furniture is comprised of Carved Walnut Credences; Cabinets; Refectory, Center and Library Tables, Refectory Benches; Prelates' Stalls; two exceptionally fine Dantesque Chairs; State Chairs in rare velvets and fine Renaissance Tapestry; Cassoni; Mirrors; Screens, and the beautifully carved walnut Library Fitment from the Medicean Palace of Marradi. Many of these fine specimens of craftsmanship are illustrated and demonstrate good proportion of form, carefully related and rarely balanced carved ornamentation and an extreme beauty resulting in general from the rich glowing ofttimes original patinas of their choice woods. A Florentine Credence, a carved Cassone and a Sculpture Walnut Cabinet are of the first importance.

The Needlework Furniture, mostly of French and English seventeenth and eighteenth century origin, is a distinguished gathering of over sixty Chairs; Chaise-longues; Settees; and Banquettes. The Needlework is variously executed in fine, broad decorative Gros-point, Petit-point and rare delicate Point St. Cyr, or combinations of the different stitches. A number of these examples of needlework are illustrated and show a wide range of design and color, the comparatively simple scrollings of floral devices in gros-point often vying in dignity with the more complex designs drawn by the famous Berain or those adorned with medallions of allegorical subjects derived from the Mythology of ancient Greece or Rome.

Among the French inlaid tulipwood and gilded Furniture of the eighteenth century are several delightful Commodes, Library and very attractive small Occasional Tables; Screens in Tempera, Tapestry and Needlework; two Aubusson Tapestry suites finely woven with Boucher and Audry subjects, Chaise-longue in Feletin Tapestry; many very decorative Chairs and a unique Empire Suite from the Roman Palace of Princess Pauline Borghese. Several French Gothic Stained-glass Casements glow with their full-toned robust colorings and are of more than passing interest.

The sculpture includes two early Sienese Marble Lions remarkably simple in modeling; Terre Cuite and Carved Wood groups; a striking figure of "David" in statuary marble by Bernini; Bas-reliefs and a Grecian third century B.C. example in marble, "The Head of a Vestal." Gothic and Italian Renaissance Forged Iron, Bronzes and Silver include several notable Balconies, Silver Hanging and choice Table Lamps; Trays; Candlesticks; Ewers; Mortars; Appliqués; Andirons; Torchères and Jardinières. A number of Porcelain Lamps, with their

silk shades, enliven the ensemblage and exhibit the accompanying majolica vases to much advantage.

The Needle-painted Pictures include a superb Petit-point Panel of the Henri II Period, "The Death of St. Louis," executed in rich mellow coloring and with the extremely handsome costumes of the period; a Tudor example, "Queen Elizabeth Rusticating"; "The Judgment of Solomon," and others of equal merit. Four pastel portraits delineating the same fair subject in varied costumes and poses are charming and are by the Italian pastellist, Rosalba Carriere. An Adoration by Giovanni Bonsi of Firenze is of high decorative value. Several Flower-pieces have also their decorative charm. Perhaps next to the Laces, the Sumptuous Velvets, Embroideries, and Brocades were the most cherished possession of Madame Keller, and there abound Gothic, Renaissance and eighteenth century examples of the utmost merit, in their weaving and harmonious colorings.

The high standard maintained in these textiles makes it difficult to select items for mention, but a rare Gothic crimson and gold Cope, a set of six Jardinière Velvet Curtains, a Venetian sixteenth century Brocade Dress and large selection of Needlework and other useful cushions will suffice among specimens of such a positively appealing nature.

The Gothic and Renaissance Tapestries, about sixty in number, are interesting from several points of view, for they mainly have that reasonable size and scale of figure subject so readily used and needed in the smaller rooms of to-day. Many are also very broadly decorative, originating from the sixteenth, seventeenth and eighteenth century looms of Feletin, the almost twin looms to those of Aubusson. The other weaves shown include specimens from the looms of Arras, Tournai, Brussels, Enghien, the Florentine Medicean, the Gobelins, Beauvais, Vieux Paris and Aubusson. The subjects illustrated are very diverse and often convey allegories of Greece and Rome from the ancient past. A large proportion are signed by the weavers and also bear the city mark, denoting their origin. This always adds additional value to an example on which such marks occur. There is a Gothic Arras depicting "A Banquet to Abraham's Wife Sarah," very rich in typical reds; a room set of four sixteenth century Feletin Pastoral Tapestries which are delightfully attractive in the postures of the figures and the quaint costumes of the period.

Among them are also a Brussels example of truly splendid weaving, "Venus and Æneas' Son Ascanius," signed by François Geubels; a set of four seventeenth century Arras Verdures, signed by Jean Baptiste. A beautiful seventeenth century Beauvais, "Orpheus Instructing Musæus to Play the Lyre," is pervaded with a rich crimson of remarkably lovely

quality. A Medicean Florentine of the seventeenth century, "Triumph of Cæsar," proceeds from the cartoons of the famous Italian, Il Bachiacca. A gold-enriched Gobelins cantonnière is very fine and of artistic beauty. An early Burgundian Gothic is most interesting for its depiction of the strange contemporary costumes; it is weirdly reminiscent of Quentin Matsys, who certainly inspired, if he did not draw, the cartoons.

This notable collection of Tapestries is very rich in interest and it is impossible in this introduction to refer to each and every tapestry that is worthy of mention.

Among the famous weavers whose signatures grace other fine tapestries are Martin Reymbouts and Wilhelm de Pannemaker.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and part payment by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. Delivery of purchases: Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

> NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

VII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

VIII. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

IX. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,
New American Art Galleries,
Block of Madison Avenue, 56th to 57th Street,
Entrance, 30 East 57th Street,
New York City.

INTELLIGENT APPRAISALS

FOR

UNITED STATES AND STATE TAX

INSURANCE AND OTHER PURPOSES

AND

CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION

AT ITS

NEW AMERICAN ART GALLERIES

THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK CITY

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, JANUARY 25, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 1 to 188, inclusive

MISCELLANEOUS

1—BRONZE MORTAR *Italian Sixteenth Century*

Tub shape; enriched with series of shaped vertical flanges and lug handles.

Diameter, 6½ inches.

2—BRONZE MORTAR *Italian Sixteenth Century*

Molded, curved sides; paneled with scrolled lugs and handles.

Height, 5 inches.

3—BRONZE MORTAR *Italian Seventeenth Century*

Molded bell shape; enriched with bands of leaf motives and scrolled bunches of grapes parting cartouched medallion of a saint and heads of cherubs. Small lug handles.

Height, 9 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

4—Bronze Mortar — *Italian Sixteenth Century*

Molded bell shape; arranged with quaint berried panels. Molded loop handles.

Height, 4½ inches.

5—Bronze Figurine — *French, Directoire Period*

"Winged Cupidon." Seated on a rustic base, a quiver of arrows slung on his back and a bow and arrow near his feet. He caresses Minerva's sacred bird, the owl, on his knees. On square base. Parcel gilded; rich green-brown patina.

Height, 5½ inches.

From the collection of Archduke Francis.

6—Two Brass Candlesticks — *Italian Seventeenth Century*

Baluster shaft; on molded triangular base with quaint claw feet. Pricket for candle.

Height, 12 inches.

7—Brass Ewer — *Italian Seventeenth Century*

Molded oviform body; with circular molded foot and dome cover, scrolled handles adorned with nymphs' heads, dolphin spout and spigot.

Height, 22 inches.

8—Two Brass Candlesticks — *Italian Sixteenth Century*

Oviform baluster shaft; with crimped bobêche and pricket. On high, broad molded round base.

Height, 6½ inches.

9—Brass Lamp — *Italian Seventeenth Century*

Spirally twisted shaft; with urn top and terminal; having six scrolled arms for wicks. On circular tray base.

Height, 16 inches.

10—Round Silver Tray — *Italian Eighteenth Century*

Open-arched gallery, with molded foot. (One small section missing.)

Diameter, 13½ inches.

Mrs Cattelow

11—Repoussé Silver-plated Hanging Lamp

Venetian Seventeenth Century

2.50 Bossed and gadrooned vase-shaped lamp. Enriched with leaf, rocaille motives and cherubs' heads, from which are chains to a domed canopy.

Total height, 43 *inches; height of lamp,* 20 *inches.*

Mrs. E. Faulkner

12—Repoussé Silver-plated Hanging Lamp

Venetian Seventeenth Century

32.50 Similar to the preceding; smaller and varying in detail.

Total height, 43 *inches; height of lamp,* 20 *inches.*

Mrs. B. Schiffer

13—Two Majolica Jars *Italian Eighteenth Century*

Incurved drum-shape; decorated in blue and yellow with rocaille scrolled cartouche occupied by blue landscape with numerous edifices. Signed on back, "F.S. 1712."

Height, 12 *inches.*

A. J. Dawson

14—Two Majolica Faience Wine Jars

Italian Seventeenth Century

10 Oviform, with short spout and double serpent handle. Enriched in greens and yellow with subjects of many personages: "The Finding of Moses" and "The Baptism of our Lord." (Spouts chipped.)

Height, 12½ *inches.*

C. Erlanger

15—Decorated Majolica Vase *Italian Seventeenth Century*

Oviform; with short neck, dolphin handles and short spout. Enriched with lion medallion, symbolic of St. John, wreath of fruit; 130 blue and yellow floral diapered ground.

Height, 16¾ *inches.*

" "

16—Decorated Majolica Vase *Italian Seventeenth Century*

Oviform; with scrolled rope handles and short spout, having mask at base. Decorated with Medici coat-of-arms and unusual 150 lotus motives in blue and orange on the grounds.

Height, 15 *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Evelyn Rosenfeld

17—Four Mounted Capo di Monte Jardinières *Eighteenth Century*

60. Molded tubs, decorated with pastoral subjects. Mounted in *cuivre doré* with bouquets of flowers.

Height, 4¼ inches.

Wood Essey & Shafer

18—Four Mounted Capo di Monte Jardinières *Eighteenth Century*

50. Similar to the preceding.

" " "

19—Four Mounted Capo di Monte Jardinières *Eighteenth Century*

Similar to the preceding.

50.

[illegible]

20—Imari Porcelain Lamp, Mounted in Cuivre Doré *Eighteenth Century*

40. Incurved spill-jar shape. Enriched with bold scrollings and flowers with valance at crown. Mounted in *cuivre doré* in the Louis XVI manner with open scrolled base and leaf-scrolled crown. Blue silk shade.

Height, 30 inches.

Mrs. L. V. Weil

21—Imari Porcelain Lamp, Mounted in Cuivre Doré *Eighteenth Century*

55. Similar to the preceding.

F. B. Albee

22—Chinese Porcelain Lamp and Shade *Eighteenth Century*

Tall bottle-shape; enriched with figures of Mandarins at a fête, carrying banners. Executed in brilliant enamels on deep ivory grounds. Crimson silk shade.

100.

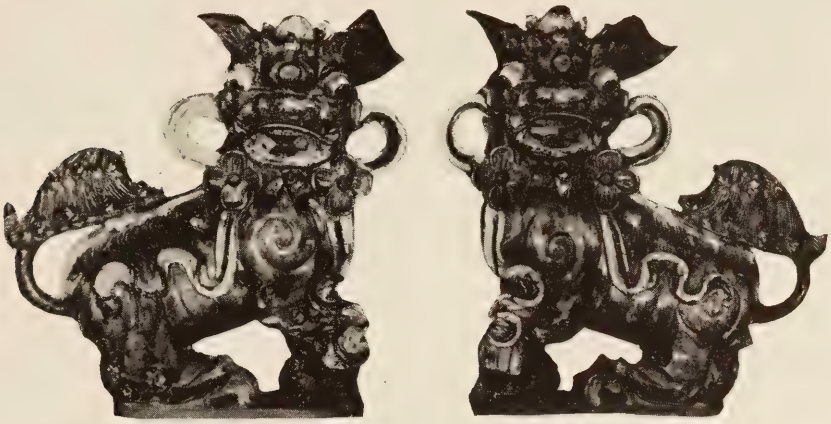
Height, 36 inches.

" " "

23—Chinese Porcelain Lamp and Shade *Eighteenth Century*

Similar to the preceding.

100



Wight + Wight

24—Two Chinese Porcelain Roof Grotesques *Ming Period*

Elaborately modeled "Dog of Foo"; standing roaring, but defending its cub. Glazed in fine apple-green, old-red, yellow and ivory.

100.

Length, 21 *inches.*

Mrs. Wm. Whiting

25—Two Chinese Porcelain Vases *Eighteenth Century*

Graceful ovoidal body, with trumpet mouth and gilded elephant-head handles. Decorated with "Palace Scene" and many personages at avocations or games.

70.

Height, 16½ *inches.*

STATUETTES IN WOOD, TERRA-COTTA, MARBLE AND LIMESTONE

Mrs. R. L. Beckwith

26—Bas-relief *Italian Sixteenth Century*

"Madonna and Child." The Holy Madonna, seated, wearing blue robes and festooned nimbus, holds the Infant Jesus on her knee. Finished with gilded leaf border. Papier-maché. In black frame.

45.

Height, 26 *inches; width,* 20½ *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mrs. Geo. L. Bears

27—Sculptured Walnut Bas-relief

Southern French Fifteenth Century

65. "The Descent from the Cross." The haloed and voluminously robed Virgin is seated, bearing the dead body of our Saviour across her lap. St. Bartholomew, wearing priestly robes, is at left, sustaining our Lord's head, and the dolorous Magdalene, in despair, is at right. Arched at crown.

Height, 23½ *inches; width,* 17½ *inches*

From the collection of Mme. Bernard, Passy, France.

Wight & Wight

28—Sculptured Polychrome Walnut Bas-relief

French Sixteenth Century

35. "The Nativity." The Holy Mother and one of the three "Wise Men" kneel in the foreground before the reclining Infant Saviour. The two further "Wise Men" are in the background before lowing cattle. In original frame.

Height, 25 *inches; length,* 25½ *inches.*

From the collection of Mme. Bernard, Passy, France.

R. Glendening

29—Two Polychrome Sculptuured Statuettes

Italian Seventeenth Century

60. Standing figures of cherubs, supporting temple candlesticks. On square molded bases.

Height, 31 *inches.*

Jos. Reiling

30—Polychrome Terra-cuite Statuette

Italian Seventeenth Century

110. "St. Ambrose." Standing figure of the saint in the act of exhortation. He wears full canonicals, with flowing mantle, mitre, and his crozier in his left hand. On molded square base.

Height, 21 *inches.*

A. P. Worth

31—Two Siena Marble Figures

Venetian Gothic, Fourteenth Century

240. Quaint seated lions, with heads turned upward. Archaic Gothic modeling. (Imperfect.)

Height, 15 *inches; length,* 26 *inches.*

Mrs. H. August

32—Polychrome Sculptured Limestone Statuette

French Gothic Period

120 "Madonna and Child." Highly conventionalized standing figure, wearing crown, hooded mantle and voluminously draped robe. The Infant Jesus is carried on her left arm.

Height, 17 *inches.*

From the collection of Mme. Bernard, Passy, France.

Joe Reiling

33—Terre-cuite Statuette and Walnut Cabinet

Italian Seventeenth Century

10 "St. John the Baptist." Standing in attitude of devotion, wearing his proverbial hair shirt. Cabinet with molded cornice. Open arched face, framed with laurel-motived bandings.

Cabinet: Height, 34 *inches; width,* 24½ *inches.*

Statuette: Height, 23½ *inches.*

E. W. Hellman

34—Two Carved and Gilded Torchères

Italian Seventeenth Century

50 Baluster shafts, enriched with leafage; on scrolled tripod bases with voluted feet.

Height, 30½ *inches.*

ITALIAN AND FRENCH TEXTILES FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURY

Mrs. S. W. Weil

35—Gold-embroidered Blue Silk Cushion

French Sixteenth Century

35 Oblong; lustrous blue silk, enriched in gold threads with series of leaf-scrolled chevrons. Trimmed with gold edging and large blue tassels.

Mrs B. Stein

36—Silver-embroidered Pink Silk Cushion

Italian Seventeenth Century

30 Oblong; salmon pink, enriched in silver with wheat and floral arabesque scrollings. Trimmed with silver galloon and fringe.

Chas. of London

37—Crimson Velvet Cushion *Italian Sixteenth Century*

Oblong; wine-crimson velvet, showing impress of previous embroidery. Finely trimmed with yellow and crimson lattice fringe and tassels.

W. J. Alvin

38—Rose-crimson Velvet Cushion *Italian Seventeenth Century*

15. Oblong; lustrous fluctuating close-pile velvet. Finished with welted edge. Back of crimson floral damask.

J. Bernstein

39—Rose-crimson Damask Cushion *Italian Seventeenth Century*

20. Oblong; rose-crimson damask, woven with floral motives. Paneled with wave-patterned gold galloon; trimmed with narrower similar galloon and tassels. Back of crimson damask.

Mrs. Wm. H. Moss

40—Rose-crimson Damask Cushion *Italian Seventeenth Century*

20. Similar to the preceding.

Mrs. Isaac Bard

41—Two Apple-green Velvet Cushions

Italian Sixteenth Century

100. Oblong, with inset corners; green silk grounds, woven in deeper toned velvet with rare floral arabesque motives developing small pomegranates. Trimmed with contemporary gold galloon.

22½ inches by 15½ inches.

Mrs. Ben. F. Isaacs

42—Two Crimson Velvet Cushions *Italian Seventeenth Century*

Oblong; lustrous ruby-crimson velvet; on back and front.
40. Trimmed with patterned silver galloon.

A. Bendel

43—Needlework Cushion *French Seventeenth Century*

Oblong, displaying cruciform motive emitting floral scrolled arabesques and perched birds in pastel colors on pale yellow ground.
10. Executed in chain-point stitch.

Evelyn Rosenfeld

44—Gold-embroidered Crimson Velvet Cushion

Late Italian Renaissance

35. Oblong; center panel displaying rare scrolled pineapple motives on rich rose-red velvet. Trimmed with deep lattice fringe at foot.

J. W. Ehrich

45—Needlework Cushion *French Seventeenth Century*

85 Oblong, displaying a traveling packman amid scrolling flowers on ivory ground. Executed in gros-point. Boxed border and tassels in crimson silk.

" " "

46—Needlework Cushion *French Seventeenth Century*

60 Oblong, displaying, in gros-point, bouquet of flowers and fruit amid scrollings on ivory grounds. Boxed border and tassels in crimson silk.

C P Wyatt

47—Gold and Crimson Brocade Cover

Italian Seventeenth Century

50 Deep rich crimson; woven in gold with varied detached floral motives forming diamond devices.

2 yards 20 inches by 1 yard.

Mrs Cattadori

48—Drap d'Or Ivory Brocade Cover

Venetian Seventeenth Century

55 Composed of four ivory silk panels and a frieze of eight smaller panels; trimmed with patterned gold galloon. Woven in gold with lacy ribbon medallions, enclosing highly conventionalized bouquets of flowers.

2 yards 6 inches by 1 yard 2 inches.

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49—Gold and Blue Brocade Cover *Italian Eighteenth Century*

Displaying lacy ivory bowknotted ribbons sustaining at intervals bouquets of flowers in gold and colored silk; on a narrowly striped lavender ground curiously chevroned with plum color. Trimmed with gold lace.

2 yards 16 inches by 1⅔ yards.

50—Drap d'Or and Purple Brocade Cover

Spanish Seventeenth Century

Curiously damassé purple ground; woven with solid gold. Scroll motives enclosing formal bouquets and bearing further flowers and pomegranate motives.

3½ yards by 1 yard 3 inches.

51—Blue and Gold Brocade Cover

Venetian Seventeenth Century

Richly damassé blue field; woven in gold, silver, plum, pink and pale green, with dainty fantastic vase-like scrollings, small fruit and flowers.

52 inches by 40 inches.

52—Crimson Velvet Cover *Italian Seventeenth Century*

Heavy close-pile velvet, fluctuating to beautiful rose tones. Trimmed with Gothic diamond lattice gold galloon.

2 yards 8 inches by 2 yards 1 inch.

53—Crimson Cut-velvet Table Center

French Eighteenth Century

Rose-crimson silk ground; woven in cut and uncut velvet of a deeper tone, with finely scrolled acanthus leafage, forming varied medallions and emitting trailing floral sprays. Trimmed with more ancient gold galloon.

2 yards 2 inches by 25½ inches.

54—Two Apple-green Velvet Covers

Italian Sixteenth Century

Fluctuating close-pile velvet, with rare lustrous lighter areas. Trimmed with Gothic chevron patterned gold galloon.

29 inches by 22 inches.

Mrs Cattado

55—Two Drap d'Or Ivory Brocade Covers

Venetian Seventeenth Century

70. Damassé ivory silk; one paneled with finely patterned gold galloon. Woven in gold with oval wreaths of roses enclosing conventionalized bouquets.

2⅔ yards by 33 inches and 2¼ yards by 1 yard.

H. F. Dawson

56—Needle-painted Picture *French Eighteenth Century*

"La Jardinière." A young maiden has rested her basket of flowers beside a stream and is leaning over laving her hands; a rustic trunk rises at back. Executed in fine solid stitches in harmonious colors. Carved frame of the period.

130.

Height, 37 inches; width, 27 inches.

Ust

57—Ivory and Gold Brocade Cover *Venetian Sixteenth Century*

Deep lustrous ivory field; woven with trefoliate arch motives enclosing bouquets of finely conventionalized pineapples and vines of flowers in gold, with delicate touches of green, blue, red and deep mulberry. Trimmed with ivory and gold fringe.

2 yards 14 inches by 2¼ yards.

The Hayden Co.

58—Embroidered Crimson Damask Set

Italian Seventeenth Century

130. Consisting of coverlet, portière, six slip covers for chairs, bench cover and two small loops. Rose-crimson damask, woven with fruit and leaf scrollings enclosing bouquets. The coverlet, portière and bench cover embroidered subsequently with scroll panels of yellow silk edging appliqué.

Coverlet, 3 yards by 3 yards.

Portière: Length, 3 yards; width, 1⅔ yards.

H. Morrison

59—Embroidered Linen Coverlet *Sicilian Seventeenth Century*

Oblong center of four panels; exhibiting leaf diamond lattice enclosing dainty pink and blue stellate devices. Paneled border, with similar smaller motives to center and geometric corner panels more solidly wrought. Trimmed with crimson silk fringe.

90.

2 yards 33 inches by 2½ yards.

60—Embroidered Linen Cover *Sicilian Sixteenth Century*

Deep ivory linen; enriched in pale straw-yellow and rose-du-Barry pink silks, with central lobed floral medallion, quaint inner border and corners of scrollings in which monkeys are sporting; lobed outer border with displayed eagles amid flowers. Trimmed with multicolored silk fringe.

2¾ yards by 2 yards.

61—Gold-embroidered Gray Velvet Cape

Spanish Eighteenth Century

Horseshoe shape, with small attached collar and long narrowing lappets. Richly embroidered with flowers in colored silks trailing amid scrollings and panneaux wrought solidly in threads of gold.

62—Green Velvet and Damask Cope *Italian Renaissance*

Orphreys of apple-green cut velvet, displaying banded ogivals enclosing trifoliate motives on soft yellow grounds. Hood similarly patterned on shot silver ground. Field of fluctuating apple-green damask patterned with small floriated pomegranate devices.

Length, 3 yards; depth, 1½ yards.

63—Flame-red Velvet Cope *Italian Sixteenth Century*

Close heavy-pile velvet, fluctuating with beautiful flame-colored areas. The hood of soft old-red velvet; trimmed with fringe.

Length, 3 yards; depth, 1 yard 10 inches.

64—Six Embroidered Damask Curtains

Sicilian Seventeenth Century

Paneled with apple-green damask; woven with dainty scrollings of acanthus leaves, trailing flowers and pomegranates. Finished with unequal borders of green net, enriched with yellow diamond lattice enclosing cruciform motives of pink carnations. Fringed at foot.

Length, 3 yards 4 inches; width, 1 yard 6 inches.

E. W. Hellier

65—Green Velvet and Damask Table Center

Italian Sixteenth Century

30 Grass-green damask center, woven with Gothic scrolled plaquettes of flowers. Soft jade green velvet end panels. Trimmed with fringe and silk galloon. Lined with crimson floral damask.

1 yard 26 inches by 20 inches.

W. J. Dawson

66—Nine Crimson and Yellow Brocade Panels

275 *Italian Seventeenth Century*

Deep rich crimson ground; woven in yellow and silvery ivory with florally festooned ogivals having broad arabesqued bandings enriched with acanthus leaves.

Approximate length, 42 yards; width, 28 inches.

ITALIAN AND FRENCH FURNITURE FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURY

Jos Hopkins

67—Polychrome Gilded Cradle *Late Florentine Renaissance*

Oblong molded body, with blue scroll enrichment and high scrolled
40 head and foot. On serpentined rockers.

Height, 17 inches; length, 27 inches.

Dr. Warren Smedbrock

68—Walnut Sgabello Chair *Italian Sixteenth Century*

Unusual cartouche back; in the form of a coronetted double dis-
20 played eagle. Molded lozenge-shaped seat; boxed frieze, with lyre-shaped flaring frontal support.

Wood Eday + Slater

69—Two Walnut Sgabello Chairs *Italian Sixteenth Century*

Scrolled heart-shaped back; molded lozenge-shaped wood seat
30 and box frieze; flaring scrolled front.

Mr. Kane

70—Carved Walnut Sgabello Chair *Italian Sixteenth Century*

Scrolled cartouche back; enriched with sacred emblems and
35 deeply cut scrolled leafage. Molded lozenge-shaped seat and frieze. Similarly enriched flaring frontal support.

Wood Edey + Slater

71—Two Walnut Sgabello Chairs *Italian Sixteenth Century*

40. Elaborately scrolled lyre back; molded lozenge-shaped seat, with molded frieze. Simpler scrolled flaring front support.

Roy Howard

72—Two Walnut Sgabello Chairs *Italian Sixteenth Century*

3.5. Similar to the preceding.

Barton Price + Wilson

73—Crimson Velvet Walnut Armchair *Italian Renaissance*

5.5. Oblong back and seat; covered in crimson velvet trimmed with galloon and fringe. Back with scrolled terminals. Flat scrolled arms; on square legs having pierced scroll stretcher.

R. Valentine

74—Purple Velvet Walnut Armchair *Italian Renaissance*

5.5. Oblong back and seat; covered in lustrous amethyst-toned velvet; trimmed with fringe. Back with scrolled finials; flat scrolled arms. On square legs with scroll-pierced frontal stretcher.

Mrs. M. H. Hess

75—Crimson Velvet Walnut Armchair *Italian Renaissance*

6.5. Oblong back and seat; covered in fine contemporary crimson velvet; trimmed with velvet galloon and Vandyke fringe. Flat scrolled arms. On square legs with finely valanced stretcher.

C. P. Wright

76—Crimson Velvet Walnut Armchair *Italian Renaissance*

6.0. Oblong back and seat; covered in rose-crimson velvet trimmed with velvet leaf-scrolled patterned galloon and Vandyked fringe. Broad flat scrolled arms. On square legs with pierced scroll stretcher.

E. W. Hellwig

77—Two Carved Walnut Chairs *Northern Italian Fifteenth Century*

6.0 Open back, with broad and narrow cross splats. Variously enriched with quaint incised medallion, rosetted Maltese crosses and fluted rustication. Wood seat; on rusticated square legs tapering toward feet. Vary in pattern and slightly in size. Crimson velvet loose cushion seat.

Wood Edey + Slater

78—Two Carved Walnut Chairs *Northern Italian Fifteenth Century*

4.0 Similar to the preceding.

77th Chair Miss Evelyn Rosenfeld

30.

Mrs. M. Wertheim

79—Walnut Armchair *Italian Renaissance*

Oblong back and seat, covered in turquoise-blue floral damask; trimmed with lattice fringe. Back with scrolled terminals; scrolled arms. On square legs having scroll-pierced stretcher.

110.

Mrs. A. B. Kock

80—Green Velvet Walnut Chair *Italian Sixteenth Century*

Open balustered back, with finely scrolled pediment and cross rail. Seat covered in contemporary bottle-green velvet. On stretchered baluster legs.

4.0

J. Baumeister

81—Carved Walnut Sgabello Chair *Italian Sixteenth Century*

Open scrolled back; enriched with vase, rosette and honeysuckle motives. Seat with larger rosette. On stretchered splayed legs.

2.5

Barton Price & Wilson

82—Two Walnut Sgabello Chairs *Italian Sixteenth Century*

Deeply scrolled cartouche back; lozenge shaped seat with boxed frieze and scrolled flaring frontal support.

3.5

Clarence Smith

83—Carved Walnut Sgabello Chair *Italian Sixteenth Century*

Open scrolled pear-shaped back; with oval cartouche center, tapering leaf enriched seat having rosetted box frieze. Flaring frontal support similar to back.

2.0

Mrs. J. J. Whitmarsh

84—Carved Walnut Hat Rack *Italian Sixteenth Century*

Scrolled front; with turned pegs, rosettes and arched coat holders at ends. Two shaped bracket sides having further pegs.

4.5

Height, 23 inches; length, 36 inches.

Mrs. Hoyt

85—Carved Walnut Cabinet *Italian Eighteenth Century*

Molded oblong top; fitted with enclosing door having quaint paneling of rocaille scrollings. Supported on molded and paneled base.

3.5

Height, 33 inches; width, 27 inches.

Miss May

86—Carved Walnut Prie-Dieu *Italian Seventeenth Century*

Molded hinged top, incurved at front; fitted with leaf-scrolled panel falling to similarly scrolled folding brackets. Kneeling box with hinged top and valanced and bracketed front. Elaborately scrolled and enriched end supports.

17.0

Height, 34 inches; width, 25 inches.

Out

87—Carved Walnut Cabinet *Italian Seventeenth Century*

Molded oblong top; open front, fitted with three fluted shelves. Supported by fluted pilasters having Ionic capitals. On molded base. (Has been much restored.)

Height, 4 feet 7 inches; length, 4 feet 9 inches.

88—Gold-embroidered Oval Mirror *Italian Renaissance*

Pearl-molded inner and leaf-enriched outer, parcel-gilded walnut
45 frames, enclosing beautiful embroidered bands displaying rare flowers amid arabesque motives.

Height, 32 inches; width, 29½ inches.

J. Baumeister

89—Walnut Center Table *Italian Sixteenth Century*

Oblong top; frieze fitted with drawer having original brass knobs.
45 Supported on finely baluster legs, with molded square feet and box stretcher.

Height, 31¾ inches; length, 47½ inches.

90—Walnut Center Table *Italian Sixteenth Century*

Similar to the preceding; without moldings on feet.

60

Height, 30 inches; length, 48½ inches.

Out

91—Inlaid Tulipwood Table *Louis XVI Century*

Square top, with beaded rim; finely inlaid with round medallion and acanthus-leaf corners; frieze fitted with small drawer. On square tapering legs having inlaid mock flutings at shoulders.

Height, 29 inches; 20½ inches square.

Mrs Arthur Ryle

92—Small Inlaid Kingwood Writing Table, Mounted in Cuivre Doré *Louis XVI Period*

120 Oblong top; fitted with writing slide and three drawers. On square tapering legs. Enriched with tulipwood bandings. Mounted in *cuivre doré*, with rosetted ring handles and ribboned escutcheons.

Height, 30½ inches; width, 17 inches.

Wm. A. Lord Stirling

93—Mounted Needlework Mahogany Fire Screen

Empire Period

55 Oblong frame; supported on columns, arched feet and straight stretcher. Panel with round crowning rail covered with petit-point in greens and golden-yellow on ivory grounds displaying "Diana and Her Hound" within an oval wreath. *Cuivre doré* capitals and bases.

Height, 34½ *inches; width,* 22 *inches.*

Mrs. Benj. Stern

94—Acajou Side Table, Mounted in Cuivre Doré

French Eighteenth Century

50 Straight frieze, fitted with drawer; incurved ends. Supported on fluted round columns, vase feet and shelf stretcher. Mounted in *cuivre doré,* with pierced galleries, rosetted ring handles, escutcheons and pilaster appliqués. Half statuary marble top. (Cracked.)

Height, 34 *inches; length,* 38 *inches.*

Mrs. D. Dilworth

95—Child's Mounted Pear-tree Desk

French Eighteenth Century

112 Oblong top, with drawer and cylinder fall front disclosing compartment and writing table. On pinnacled tapering round legs. Mounted with pierced brass gallery and moldings. Half statuary marble top. (Cracked.)

Height, 30 *inches; width,* 16 *inches.*

Mr. R. W. Sohme

96—Pear-tree Inlaid Side Table

Northern Italian, Late Seventeenth Century

70 Molded oblong top; fitted with long drawer and two smaller below in the deeply scrolled apron. On cabriole legs having claw and ball feet.

Height, 33 *inches; width,* 27¾ *inches.*

Note: This quaint table shows a distinct influence of the almost contemporary style of Queen Anne in England.

H. T. Dawson

97—Carved Walnut Writing Table

Italian Early Seventeenth Century

65 Molded oblong half-hinged top, disclosing compartment, fitted with drawers. Supported on spirally twisted legs having dentiled box stretcher.

Height, 27 *inches; length,* 24 *inches.*

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Mrs. M. Worthe

98—Walnut Center Table *Italian Sixteenth Century*

Molded oblong top. Supported on slightly flaring open lyre-scrolled ends having reinforcing scrolled brackets to center of top.

140.

Height, 27½ inches; length, 43½ inches.

Mrs. M. Hess

99—Walnut Drop-leaf Table *Umbrian Sixteenth Century*

Molded round top, with two leaves; fitted with end drawer. On massive scrolled end supports.

55.

Height, 25 inches; top diameter, 33 inches.

100—Carved Walnut Center Table *Italian Sixteenth Century*

Molded octagon top; similar bracketed frieze, enriched with leaf and rosette panels. On baluster shaft having cruciform bracketed feet.

110.

Height, 22 inches; diameter, 22½ inches.

101—Two Carved and Gilded Mirrors

Italian Eighteenth Century

55. Molded scrolled cartouche frame, enriched with sprays of flowers, satyr heads and husked open scrolled pediments.

Height, 29½ inches; width, 16 inches.

102—Two Carved and Gilded Mirrors

Italian Eighteenth Century

55. Similar to the preceding.

103—Child's Inlaid Walnut Desk *Italian Eighteenth Century*

45. Oblong galleried top, with slant fall front. Shaped frieze with drawer; on cabriole legs.

Height, 32¾ inches; width, 19 inches.

104—Carved Walnut Coffret *Italian Renaissance*

Architectural sarcophagus; molded and hinged domed oblong top, having sliding compartment. Paneled body with corner brackets, enriched with guilloche motives; fluted canted base on claw feet.

145.

Height, 19 inches; length, 26 inches.

Barton Priest Wilson

105—Needlework Walnut Footstool

English Seventeenth Century

65. Oblong top, covered in fine gros-point developing figure of a boar amid floral scrolling; on black ground. Supported on small cabriole legs.

Wm Eschlemmer

106—Needlework Walnut Footstool

English Seventeenth Century

95. Similar to the preceding. Needlework on crimson ground.

Milton Mayer

107—Two Crimson Velvet Armchairs *Italian Renaissance*

Oblong back and seat; covered in ruby velvet of the period; trimmed with varying velvet galloon and fringe. Scrolled finials to backs; broad flat scrolled arms. On square legs, with slightly differing pierced stretchers.

130.

J M Smith Jr

108—Crimson Velvet Walnut Armchair *Italian Renaissance*

Similar to the preceding; slightly varying in details.

60

" " " "

109—Crimson Velvet Armchair *Italian Seventeenth Century*

Oblong back and seat; covered in contemporary crimson velvet; trimmed with patterned velvet galloon and fringe. Flat scrolled arms; on square legs with open shaped stretchers. Vary slightly.

65.

Mrs Cattadori

110—Two Crimson Velvet Walnut Armchairs

Italian Seventeenth Century

Oblong back and seat, covered in contemporary crimson velvet; trimmed with crimson floral galloon and fringe. Flat scrolled arms. Supported on square legs with open shaped stretcher.

120

Wood Edy + Slaton

111—Two Leather Walnut Armchairs

Spanish Sixteenth Century

70 Narrow oblong back and seat of deep brown hide; brass-nailed. Flat arms, scrolling at front. On small balusters continuing into square legs; straight stretchers.

Roy W. Howard

112—Two Carved Walnut Armchairs *Italian Renaissance*

Oblong back and seat, covered in golden yellow and crimson brocatelle; displaying rare bouquets of flowers; trimmed with fringe. Backs terminated with leaf terminals; flat scrolled arms. Supported on square legs with valanced side stretchers.

" " "

113—Carved Walnut Armchair *Italian Renaissance*

Similar to the preceding.

45.

L. L. Winkelman

114—Velvet Walnut Armchair *Italian Sixteenth Century*

Double arched spindled open back, with rosetted scrolled pediment and cross rails; supports with vase finials; open scrolled arms. Supported on finely balustered and stretchered legs. Seat in cut blue velvet of the period developing small stellate and oval motives.

Mrs. Geo Pope

115—Sapphire-blue Velvet Walnut Chair *Italian Sixteenth Century*

Oblong back, and seat covered in lustrous eighteenth century sapphire-blue velvet. Trimmed with nails and fringe. Flat molded arms; baluster supports and legs with box stretcher.

J. Bauwater

116—Carved Walnut Bench *Italian Seventeenth Century*

Deeply scrolled end supports and arms, enriched with sunk paneling. Molded wood seat; paneled back, with molded cornice returned over end supports.

Height, 39½ inches; length, 46½ inches.

R. Ellendenning

117—Carved Walnut Bench *Italian Seventeenth Century*

55. Similar to the preceding.

Mrs Cattaroi

118—Walnut Library Table *Italian Seventeenth Century*

Massive oblong top; with finely clamped ends. Supported on graceful, simple baluster legs having shaped cross stretchers and central flat stretcher.

Height, 2 feet 9 inches; length, 4 feet 6 inches; width, 2 feet 4 inches.

Mrs. Dennard

119—Inlaid Pear-tree Table *Italian Eighteenth Century*

Molded circular top; enriched with "Coast View with Personages and Sailing Vessels." Key-patterned frieze, fitted with drawer having oval pateraed ring handle. On incurved square tapering legs.

135.

Height, 29 inches; diameter, 21¼ inches.

Leo Church

120—Aubusson Tapestry Fire Screen

French Eighteenth Century

Molded oblong frame; covered in verdure tapestry. On reed-fluted scrolled legs. Finished walnut.

3.5.

Height, 38½ inches; width, 25 inches.

Charles Ford

121—Carved and Gilded Mirror *French Eighteenth Century*

Oblong molded frame; enriched with delicate husk guilloche and reel motives. Pediment with festooned and bracketed label having crowning bowknot.

40

Height, 25½ inches; width, 18 inches.

Mrs. Giles Whitney

121—Carved and Gilded Mirror *French Eighteenth Century*

Molded oblong frame; beautifully enriched with double guilloche, leaf and reel motives. Bowknotted open acanthus-leaf and rosette-scrolled pediment.

80

Height, 33½ inches; width, 22 inches.

Mrs. Edw. Lowe

122—Six Carved Walnut Armchairs *French Eighteenth Century*

Arched molded back, with leaf and shell pediment and loose seat, covered in apple-green lampas; woven in ivory and tan with vases of flowers and scrollings. Scrolled arms. On half reed-fluted round tapering legs.

2.10

Mrs. J. J. Whitmarsh

123—Mahogany Writing and Work Table

Italian Eighteenth Century

50

Oblong top; hinged and fitted with mirror on inner side. Interior fitted with compartments; silver candlestick; writing drawer under. On scrolled legs with oval stretcher.

52.

Height, 2 feet 4 inches; width, 1 foot 5½ inches.

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H. Pulitzer

124—Decorated Carved and Gilded Mirror
Italian Eighteenth Century

65. Triple scroll-arched gilded mirror, on green grounds. Surmounted by oval panel, painted on canvas with figure of a dancing nymph. Surrounded by gilded scrollings and leafage.

Height, 5 feet 5 inches; width, 3 feet 4 inches.

Chas. M. Pollock

125—Carved Walnut Velvet State Chair
Italian Seventeenth Century

70. Oblong back and seat; covered in rich purple velvet of the period. Leaf and rope scrolled arms and legs, with broad acanthus-leaf stretcher.

H. J. Krawson

126—Two Crimson Velvet Walnut Chairs *Italian Renaissance*

100. Oblong back and seat, covered in jaspé flame-crimson velvet; trimmed with tasseled fringe. Back with finely scrolled leaf terminals. Supported on stretchered baluster legs.

Mrs. H. S. Lingner

127—Two Renaissance Tapestry Walnut Chairs
Italian Sixteenth Century

3.50. Square back and seat; covered in Flemish Renaissance tapestry, displaying "Cavalier and Maid" walking in an Italian garden. Seat with similar formal Italian garden. Trimmed with nails. Leaf-scrolled terminals. On square legs having pierced scrolled stretcher.

J. Baumeister

128—Two Leather Carved Walnut Chairs
Italian Seventeenth Century

70. Oblong back and deeply boxed seat; covered in deep brown hide, trimmed with large brass nails. Back with leaf terminals. On square legs having elaborate valance and medallioned stretcher.

Mrs. Donnell

129—Carved Walnut Cabinet *Florentine Sixteenth Century*

100. Molded oblong top; paneled frieze. Fitted with two diamond paneled doors, trimmed with brass knobs. Pilasters enriched with draped cartouche and guilloche motives. On molded base and bracketed feet.

Height, 3 feet 2½ inches; width, 2 feet 11½ inches.

130—Carved Walnut Credence *Italian Renaissance*

Molded oblong top; frieze fitted with two molded drawers having original wood knobs. Front arranged with two arabesque-molded paneled doors, parting and side pilasters enriched with reeded flutings. On molded base with claw feet.

Height, 39¼ inches; length, 43½ inches.

131—Two Verdure Tapestry Walnut Armchairs

French Eighteenth Century

Molded cartouche back, armpads and seat; covered in Flemish verdure tapestry. On cabriole legs enriched with flowers.

132—Two Carved Oak Mirrors *French Eighteenth Century*

Oblong, molded frame, with leaf and shell motived and serpentined crown; triple incurved foot.

Height, 27½ inches; length, 28 inches.

133—Carved Walnut Armchair *Régence Period*

High oblong back, scroll-molded at crown and seat cannée. Scrolled open arms; on cabriole legs with double V-stretcher. Enriched with fine arabesque scroll motives and leaf-scrollings. Loose cushion seat and valance of back in blue floral damask of the period.

From the collection of the Duc d'Uzès, France.

134—Six Aubusson Tapestry Walnut Chairs

Southern French Eighteenth Century

Shaped and molded open back, with pierce-fluted vase splat. On stretchered fluted round legs. Loose seats in "Aubusson Verdure" tapestry of the epoch.

From the collection of Mme. Bernard, Passy, France.

135—Carved Walnut Cassone *Italian Renaissance*

Molded oblong lifting top, with similar molded dome. Front enriched with elaborately cartouched coat-of-arms, flanked by flutings. On deep spirally fluted base having claw feet.

Height, 2 feet; length, 5 feet 2 inches.

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Chas. Bellah

136—Two Damask Armchairs *Italian Seventeenth Century*

150 Arched back and seat, covered in floral crimson damask. Open scrolled arms.

R. Glendenning

137—Two Carved Walnut Chairs *Umbrian Sixteenth Century*

Molded paneled fan back; with medallion and scrolled acanthus-leaf pediment. Molded lozenge seat and frieze box; pear-shaped
120 flaring frontal support.

W. P. Kaplan

138—Carved Walnut Chair *Umbrian Sixteenth Century*

40 Similar to the preceding.

F. Baumeister

139—Carved Walnut Cabinet *Italian Sixteenth Century*

65 Dentil-molded oblong top; fitted with paneled central drawer, two smaller in frieze blocks and two tripaneled enclosing doors. Deeply molded pilasters with scrolled triglyphs at crown.

Height, 3 feet 6 inches; width, 3 feet 4 inches.

Mrs. H. Bellah

140—Two English Needlework Walnut Chairs *Stuart Period*

Small oblong back, and seat covered in appliqué petit-point dis-
110 playing trailing scrollings of flowers; on black grounds. Supported on spirally twisted stretchered legs.

" " "

141—Two English Needlework Walnut Chairs *Stuart Period*

Similar to the preceding.

110 W. H. Irons

142—Two Needlework Walnut Chairs *Louis XIII Period*

High back and seat, covered in floral petit-point. Supported on
310 scrolled legs; finely stretchered.

From the collection of Mme. Bernard, Paris.

Mrs. Arthur Ryle

143—Decorated Gilded Mirror *French Nineteenth Century*

100 Oblong molded frame, with indented upper corners. Large upper panel painted on canvas with subject, "Peace Given to Europe," sketch for one of the panels on the "Arc de Triomphe," sculptured by Dalou. Mirror below.

Height 6 feet 6 inches; width, 4 feet 1 inch.

From the collection of Mme. Bernard, Passy, France.

H. C. Matthews

144—Carved and Gilded Mantel Mirror

English Eighteenth Century

150 Delicately molded and rosetted oblong frame. Enriched with pierced end panels over mirrors; developing beautiful acanthus-leaf scrollings, masks of nymphs, cornucopias, vases of wheat and flowers.

Height, 2 feet 6 inches; length, 4 feet 5 inches.

J. Lande

145—Crimson Velvet Oak Bench *Italian Sixteenth Century*

Oblong top, covered in lustrous rose-red velvet. Oak Gothic mannered frame apparently of a later period.

200

Height, 1 foot 6 inches; length, 5 feet.

H. Bendel

146—Crimson Velvet Oak Bench *Italian Sixteenth Century*

Similar to the preceding; the frame apparently of a later period.

110

J. Alvin

147—Two Flemish Verdure Tapestry Oak Armchairs

Seventeenth Century

Oblong back, and seat covered in verdure tapestry developing fine-foliaged trees. Open leaf-scrolled spirally twisted arms and stretchered legs apparently of a later period.

410

Edw. S. Ballard

148—Two Flemish Verdure Tapestry Oak Armchairs

Seventeenth Century

280 Similar to the preceding. Frames apparently of a later period.

Mrs. J. J. Whitmarsh

149—Two Aubusson Tapestry Oak Chairs *Seventeenth Century*

Similar to the preceding, the tapestry developing scrollings and clusters of flowers in mellow colorings. Frames apparently of a later period.

400

H. Bendel

150—Two Carved Walnut Bergères

French Early Eighteenth Century

240 Scrolled molded horseshoe back and arms, and seat covered in lustrous rose-crimson velours. On cabriole legs, enriched with bouquets of flowers. Frames apparently of a later period.

J. J. McKinney

151—Two Carved Walnut Armchairs

French Early Eighteenth Century

260 Similar to the preceding. Frames apparently of a later period.

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152—Flemish Verdure Walnut Love Seat *Louis XIV Period*

Serpentined winged back, broad roll-over arms and seat covered in fine verdure tapestry having borders of leaf-motives in golden yellow. Deeply scrolled arm supports. On cabriole legs with shell knees.

153—Two Flemish Renaissance Tapestry Walnut Chairs *Louis XIII Period*

Serpentined oblong back and seat; covered in fine Renaissance tapestry developing large fruit and flowers amid leafage. Woven in rich harmonious colors with fine passages of crimson. On stretchered baluster-legs.

From the collection of Mme. Jaymmes, Paris.

154—Six Decorated Chairs *Venetian Eighteenth Century*

Double-paneled scrolled spoon back and loose seat covered in pink and blue stripe silk. Decorated with panels of "Court Beauties" and scrollings in mellow colors on ivory grounds. Supported on cabriole legs with gilded leaf knees and baluster stretchers.

155—Six Carved Walnut Armchairs *Italian Eighteenth Century*

Open bead and reel molded back, having fine open interlacing lozenge-shaped splat. Interestingly scrolled arms; on tapering square legs with rosetted blocks. Seat covered in crimson lampas, woven with titanic figures supporting valanced vases in ivory.

156—Six Carved Walnut Armchairs *Italian Eighteenth Century*

Similar to the preceding.

157—Decorated Sixfold Screen *Italian Eighteenth Century*

Serpentine-crowned panels; enriched in tempera on canvas with scroll-medallions occupied by wooded and well watered landscapes; festooned with flowers toward base.

Height, 5 feet 9 inches; length, 12 feet 6 inches.

(*Illustrated*)

No. 157—Decorated Sixfold Screen (*Italian Eighteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

C. Erlanger

158—Gold-embroidered Crimson Velvet Screen

Italian Renaissance

Threefold, of lustrous rose-crimson velvet; enriched with oblong crimson silk panels toward crown, bearing leaf scrollings in gold threads and colored silks.

2 55.

Height, 5 feet 9 inches; length, 7 feet 10 inches.

159—Two Gilded and Green Glass Mirrors

Venetian Eighteenth Century

Scrolled oblong cartouche frame; enriched with inner gilded rocaille motives and outer of molded green glass. Leaf-scrolled cartouche pediment and apron. Two scrolled clear glass arms for lights.

150.

Height, 52 inches; width, 22½ inches.

C. M. Bellah

160—Two Gilded and Green Glass Mirrors

Venetian Eighteenth Century

Similar to the preceding.

120.

Mrs. Edw. Fowse

161—Gilded and Green Glass Mirror

Italian Eighteenth Century

Molded oblong frame; gilded on inner and outer edges, enriched with central member of emerald-green glass with cartouches at corners and centers.

45.

Height, 4 feet 5½ inches; width, 3 feet 6 inches.

Mr. John Whitney

162—Fivefold Decorated Screen *Directoire Period*

Painted on canvas. Illustrating a "Venetian Romance." A wooded continuous landscape, occupied by a bridged stream and châteaux, about which groups of personages are seen. Back covered in floral crimson damask.

140.

Height, 5 feet 5 inches; length, 8 feet 2½ inches.

From the collection of Mme. Jaymmes, Paris.

Aut

163—Carved Walnut Cassone *Italian Renaissance*

Molded oblong lifting top; front paneled with leaf and fruit garlands enclosing cartouched oval; flanked by griffons. Supported by scrolled demi-nymphs and claw feet.

Height, 2 feet; length, 5 feet 4 inches.

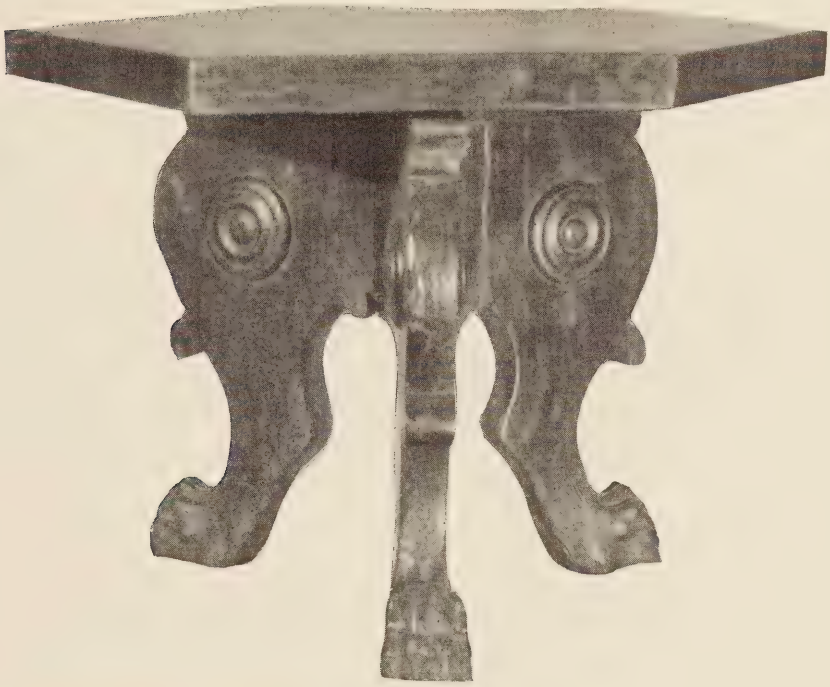
R. Gilchrist

164—Decorated Polychrome Carved and Gilded Mirror

Italian Eighteenth Century

65. Oblong; with richly molded cornice, leaf-paneled and bracketed pilasters; enriched with husk drops of fruit and leaf husks at base. Three acanthus-leaf scrolled arms for lights. Upper panel painted on canvas with vase of loose varied flowers standing on a pedestal in a wooded landscape.

Height, 9 feet; width, 4 feet 6 inches.



H. Bondol

165—Massive Carved Walnut Center Table

Florentine Sixteenth Century

180. Clamped hexagon top. Supported on three centrally-attached, flanged bracket-scrolled legs terminating in boldly cut claw feet. Rich old patina.

Height, 30½ inches; diameter, 44 inches.

From the collection of Baron de Courreval, France.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mme Cattadori

166—WALNUT CHOIR STALL *Tuscan Fifteenth Century*

Oblong paneled back and frieze; with molded cornice, flat shaped arms on carved, curved and paneled supports; hinged seat, on shaped brackets and base.

4-5.

Height, 4 *feet* 1½ *inches; width,* 3 *feet* 1½ *inches.*

Mr. Pentlington

167—LONG WALNUT REFECTORY BENCH

Italian Sixteenth Century

Molded oblong top, with finely scrolled apron of chestnut. On scrolled end supports. (Portions restored.)

2 0.

Height, 1 *foot* 8¾ *inches; length,* 8 *feet* 11 *inches.*

" " "

168—LONG OAK REFECTORY BENCH *Italian Sixteenth Century*

Molded oblong seat; with shaped apron. Supported on scrolled ends. (Portions restored.)

3 0.

Height, 1 *foot* 8½ *inches; length,* 8 *feet* 11 *inches.*

H Bendel

169—WALNUT BUFFET *French, Henri II Period*

Three tiers of oblong molded shelves; sustained on finely turned columns. On stump feet.

15.

Height, 5 *feet* 2½ *inches; width,* 3 *feet* 7½ *inches.*

From the collection of the Duc d'Uzès.

OIL PAINTINGS BY ITALIAN ARTISTS

ITALIAN SCHOOL

SEVENTEENTH CENTURY

A. P. Kaplan

170—*FLOWERS*

15.

Height, 14¾ *inches; length,* 17¼ *inches*

A LOOSE bouquet of very varied flowers resting on a table. In finely carved and gilded frame.

ITALIAN SCHOOL

VENETIAN: FIFTEENTH CENTURY

171—*THE COURTYARD OF A CONVENT*

On panel: Height, 17 *inches; width,* 14½ *inches*

AN Abbess and seven nuns, costumed in the habit of their order, are grouped before a Gothic-Renaissance edifice. In polychromed frame.

(*Companion to the following*)

ITALIAN SCHOOL

VENETIAN: FIFTEENTH CENTURY

172—*INTERIOR OF A CONVENT CHAPEL*

On panel: Height, 17 *inches; width,* 14½ *inches*

EVIDENTLY the same group of nuns listening attentively to a discourse by a visiting pastor. In polychromed frame.

(*Companion to the preceding*)

ITALIAN SCHOOL

SEVENTEENTH CENTURY

173—*FLOWERS AND LANDSCAPE* (*Two*)

Height, 28 *inches; length,* 35 *inches*

A LARGE bouquet of beautiful varied flowers fills a highly decorated vase standing in the foreground of each canvas. In one are birds, in the other a spaniel. Distant wooded landscapes, occupied by Italian villas.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

SCHOOL OF SALVATOR ROSA

SEVENTEENTH CENTURY

174—*ROMANTIC LANDSCAPE*

Height, 40½ inches; length, 50 inches

HIGH rocks at left and a wooded bank with sheep at right guard a broad stream forming a small waterfall about the center of foreground. A cottage and distant hills are on the far side of stream. In ancient carved and gilded black frame.

SIXTEENTH AND SEVENTEENTH CENTURY TAPESTRIES

175—RENAISSANCE TAPESTRY BORDER *Brussels Seventeenth Century*

"Birds, Flowers and Fruit." Finely clustered rich fruit interspersed with flowers, scrolling ribbons, and perched birds at intervals pecking at the varied fruit. Woven in pastel colors and deep blue on varying golden-yellow and tawny-brown ground.

Length, 2 yards 6 inches; depth, 10 inches.

From the collection of Comte Hendrekoff, Paris.

176—MILLEFLEURS ARRAS TAPESTRY BORDER *Late Gothic Period*

Beautiful trailing flowers, fruit and clusters of berries. Woven pinks, crimsons, ivories and fine greens on deep resonant blue ground.

Length, 3 yards 3 inches; depth, 7 inches.

From the collection of Baron de Courreval, France.

177—VIEUX PARIS TAPESTRY BORDER *Early Seventeenth Century*

Blue scalloped tapestry; enriched with a golden yellow fleur-de-lis at each scallop. Trimmed with fringe.

Length, 5 yards; depth, 7½ inches.

From the collection of Comte Hendrekoff, Paris.

178—Renaissance Tapestry *Feletin, Sixteenth Century*

"The Triumph of Avarice." A classically garbed, helmeted man stands in an ornate chariot enriched with demi-cupidons and festoons of oranges. A weird crocodile is behind the man's head. Woven with greens, blues and golden-yellow tones predominating.

Height, 5 feet 9 inches; width, 4 feet 4 inches.

From the collection of Comte Hendrekoff, Paris.

179—Renaissance Tapestry *Flemish Seventeenth Century*

"Romulus, the Founder of Rome." A mounted warrior, wearing plumed helm and armor, is seen at half-length, carrying a banner inscribed "S P Q R"; amid woodland. Woven in rich old reds, greens, blues, yellows, ivories and tans. Narrow scroll-border in golden-yellows and pale old reds.

Height, 4 feet 4½ inches; width, 2 feet 9 inches.

From the collection of Vicomte Clinchamp.

180—Renaissance Tapestry *Feletin, Sixteenth Century*

"Allegory of Boreas, the North Wind." A rugged man with hair, beard and mantle blown by the wind, wearing embroidered classic blue attire, is running in the foreground, before a stream and wooded rough ground rising to a château. (A fragment.)

Height, 6 feet 9 inches; width, 3 feet 10 inches.

From the collection of Comte Coffinières de Nordeck.

181—Renaissance Tapestry *Brussels Sixteenth Century*

"Rinaldo." One of the principal characters in Tasso's famous poem, "Jerusalem Delivered." Figure of the famous warrior standing before a column and open wooded country. He wears a golden-yellow mantle over blue and crimson classic attire. Rich and harmonious in coloring.

Height, 7 feet 7 inches; width, 3 feet 5 inches.

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182—FELETIN TAPESTRY *French Seventeenth Century*

"Verdure." On rough, rising ground clumps of varied foliaged trees shelter the landscape. Border of trailing flowers interrupted by husks and small cartouches. Woven in greens, dull pinks, blues, greens, yellows and ivories on tawny-brown grounds. Crowning and foot borders slightly cut.

Height, 7 inches; width, 6 inches.

183—RENAISSANCE FELETIN TAPESTRY *French Seventeenth Century*

"The Parting of Antony and Cleopatra." Cleopatra, wearing regal robes, stands about center of a wooded landscape, her blue mantle floating in the breeze. Her right hand clasps that of Antony, who wears classic Roman military garb, and stands at left. Two sorrowful attendant maids are partially seen between the twain, and two Roman soldiers call their chief from extreme right. Borders at crown and sides; the crown displaying draped Mercury's caduceus flanked by two reclining cupidons; sides of clustered trailing fruit and flowers. Woven in rich blues, old pinks, ivories, tans and a wide range of fine yellows.

Height, 5 feet 11 inches; length, 7 feet 6 inches.

From the collection of Comte Coffinières de Nordeck, France.

184—RENAISSANCE FELETIN TAPESTRY *Sixteenth Century*

"David Despatching a Letter to Joab by Uriah." (Samuel II., II. Chap. 14.) In the foreground of rough, uneven ground toward right King David stands with two courtiers; he hands instructions to Uriah, who is in military costume, giving obeisance to the King. In the distance, at upper left, above the hills is an allegorical group, "A Battle of Mounted Warriors with Lances." Broad border of clusters of very large fruit, flowers and scrollings. Woven in rich blues, golden-yellows, old-reds, tawny brown and ivories.

Height, 11 feet 4 inches; length, 12 feet 6½ inches.

From the collection of Vicomte de Clinchamp.

Geo Elwyn

185—Massive Walnut Refectory Table

Italian Sixteenth Century

55. Molded top with round corners; two and one-half inches thick; straight frieze. Supported at ends with pear-shaped balusters having scrolled feet and central stretcher.

Height, 2 feet 8½ inches; length, 5 feet 10 inches; width, 2 feet 4 inches.

Mrs M. Wertheim

186—Walnut Refectory Table *Italian Sixteenth Century*

Oblong massive top, with frieze. Supported at ends with unusually well-turned balusters having cross bracket feet and cen-
225 tral stretcher.

Height, 2 feet 9 inches; length, 9 feet 10 inches; width, 2 feet 3 inches.

R. Glendenning

187—Walnut Refectory Table *Italian Sixteenth Century*

Similar to the preceding.

100.

Height, 2 feet 9 inches; length, 9 feet 5 inches; width, 2 feet 2 inches.

Mrs J. D. Whitmarsh

188—Carved Walnut Refectory Table

Italian Sixteenth Century

525. Oblong top, with dentiled enrichment. Supported on scrolled lyre ends, enriched with rosetted scrollings and straight central stretcher.

Height, 2 feet 7 inches; length, 8 feet 2 inches; width, 2 feet 2½ inches.

SECOND AFTERNOON'S SALE

FRIDAY, JANUARY 26, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 189 to 352, inclusive

ITALIAN SIXTEENTH AND SEVENTEENTH CENTURY IRON

R Tolchrush

189—Two Forged-iron Wall Appliqués

Italian Seventeenth Century

15 Spirally twisted serpentine arms; enriched with elaborate central floral rosettes. Finished at back with leaf cusps and open rosettes.

Length, 13 *inches.*

R. Tolentino

190—Two Venetian Forged-iron Wall Brackets

Sixteenth Century

15 Deeply scrolled-serpentine strap arm; finely enriched with rosetted sprays, tulips and fleurs-de-lis motives.

Length, 25 *inches.*

" "

191—Two Polychromed Gilded Forged-iron Brackets

Italian Seventeenth Century

45 S-scrolled arm, enriched with gilded acanthus leaves and trailing vines of flowers in colors. Pricket for tall candle.

Height, 48 *inches; width,* 26 *inches.*

192—Forged-iron Stand *Italian Seventeenth Century*

Lyre-shaped tripod supports; enriched with leafage and scrollings. Outcurving arms for basin and quaint scrolled feet.

Height, 30 inches.

193—Forged-iron Stand and Copper Basin *Italian Gothic*

Faceted baluster shaft, with arms for basin. On arched traceried Gothic tripod feet. Deep basin, apparently slightly later in period, with flaring canted rim; enriched with floral repoussé.

Height, 3 feet 2 inches.

194—Two Forged-iron Torchères *Italian Seventeenth Century*

Slender round shaft; with three for lights having crenellated bobêches. On outcurved tripod feet.

Height, 5 feet 8 inches.

195—Florentine Gothic Forged-iron Torchère *Fifteenth Century*

Slender hexagonal shaft, with many faceted balusters. Deep basketed crown of straps. On splayed tripod feet.

Height, 4 feet 4 inches.

From the Marquis Peruzzi de Medici Collection, Florence.

196—Two Forged-iron Torchères *Italian Sixteenth Century*

Spirally twisted shaft, with baluster center, long lily-form square socket for candle and Gothic arched tripod feet.

Height, 46 inches.

From the collection of the Comte Coffinières de Nordeck, France.

197—Two Gilded Forged-iron Bracket Wall-lights *Italian Eighteenth Century*

Boldly S-scrolling arm. Enriched with large leaves, lilies and other flower. Long pricket for tall candle.

Height, 25 inches; length, 37 inches.

A. Arnold

198—Forged-iron Torchère *Italian Sixteenth Century*

Slender spirally twisted stem; balustered at center; scrolled open basket at crown, with long pricket. On flat tripod legs.

100

Height, 4 feet 8 inches.

" "

199—Two Forged-iron Torchères *Italian Sixteenth Century*

Round shaft, balustered at intervals. Coronet at crown, supported by open interlacing spirally roped motives. On splayed tripod feet.

240

Height, 5 feet 6 inches.

Milton Mayer

200—Two Wrought-iron Hanging Lanterns *Spanish Seventeenth Century*

Square molded body; with domed crown and loop handle. Curiously pierced with varied arabesque scrollings.

120

Height, 20 inches.

(?) Sidea

201—Forged-iron Lavabo and Basin *Italian Seventeenth Century*

Forged-iron stand, with baluster shaft and tripod arched legs. Fitted with florally enriched faience basin of same period. Arranged at back with tall standard for candle and having florally scrolled arm with pennant and adjustable swinging bracket sustaining a copper lavabo.

115

Height, 6 feet.

Mrs. J. F. Whitmore

202—Forged-iron Jardinière *Italian Seventeenth Century*

Straight-sided bowl, with mask and scroll piercings, loop handles and hinged straps. Extra lining, with small piercings and foot. Balustered shaft with tripod feet.

60

Height, 37 inches.

A. Arnold

203—Forged-iron Torchère *Italian Gothic*

Slender round shaft; balustered at center, crown and foot. On similar balustered tripod legs. Triple adjustable incurved open basketed crown; the upper basket acting as a candle guard for pricket.

120

Height, 4 feet 10 inches.

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204—Bronze Basket Grate *Italian Renaissance Style*

Oval basket; formed by a series of upright serpentined flanges connected by round medallions. On scrolled claw feet.

Height, 12½ *inches; length,* 24 *inches.*

205—Two Brass Andirons *Italian Sixteenth Century*

Gadrooned bulbous shaft of three sections; supported on gadrooned triangular base, with corner masks, apron and strap scrolled feet.

Height, 24 *inches.*

206—Two Bronze Andirons *Italian Renaissance Style*

Fine baluster shaft; enriched with acanthus leafage festooned heads of *amorini* and flutings. Supported on pierced triangular base developing oval cartouches, further *amorini* heads and leaf-scrolled demi-nymphs at corners terminating in claw feet.

Height, 37½ *inches.*

Note: These unusual andirons are finely wrought and are not of recent make.

207—Forged-iron Fire Guard *Italian Seventeenth Century*

Open oblong; with elaborately scrolled square supports terminated in open baskets having ring handles and arranged with lining for flowers. Open leaf-scrolled pediment.

Height, 38 *inches; length,* 48 *inches.*

208—Four Stained-glass Panels *Late French Gothic*

Leaded with Gothic architectural canopies developing crocketed pinnacles and flying buttresses. Executed in golden-yellows, greens, ruby and ivory on deep rich blue backgrounds. Framed.

Height, 20 *inches; length,* 22 *inches.*

209—Two Stained-glass Panels *Late French Gothic*

Lancet shape; one with enriched Greek cross in golden yellow on an exceptionally beautiful ruby ground. Other with interlacing leaf medallion in yellow, green and ruby; on a muffled floral diamond diapered background.

Sizes, 25½ *inches and* 24 *inches by* 20½ *inches and* 18½ *inches.*

TEXTILES OF THE SIXTEENTH TO THE EIGHTEENTH CENTURY

Mrs. S. S. Richter

210—Needlework Cushion *Directoire Period*

Square. Fine petit-point, displaying scrollings of flowers in yellow tones; on blue ground. Finished with crimson floral damask border. Trimmed with gold lace. 30.

211—Needlework Cushion *Directoire Period*

Oblong. Petit-point, displaying a "Village Landscape with River." Bordered with floral crimson damask. Trimmed with silk edging. 30.

Regina Bernstein

212—Gold-embroidered Blue Silk Cushion *French Sixteenth Century*

Oblong. Paneled with blue silk, enriched in gold threads with leaf-scrolled chevrons. Bordered with floral blue damask. Trimmed with gold galloon, blue edging and tassels. 40.

Mrs. E. S. Savage

213—Needlework Cushion *Spanish Seventeenth Century*

Oval. Oblong center panel in Hungarian point, displaying quaint floral and geometric squares. Border embroidered with name of embroidress. Finished with velvet and floral borders. Trimmed with silver fringe. 60.

L. V. Weil

214—Brocade Cushion *French Eighteenth Century*

Oblong. Center panel of floral scrollings in colors and gold threads on pale apricot ground. Bordered with pink silk. Trimmed with edging and embroidered tassels. 45.

Barton Price via Wilson

215—Needlework Cushion *Italian Seventeenth Century*

Oblong. Displaying scrollings of fine flowers on tan mesh and solid chevroned borders in Hungarian point. Trimmed with golden-yellow fringe. 55

Mrs. A. S. Freeman

216—Needle-painted Picture *French Seventeenth Century*

"St. Catherine." The saint seen at bust length, wearing lawn hood and blue, yellow and crimson robes. In original carved and gilded frame. 55.

Height, 11 inches; width, 9 inches.

Regina Bernstein

217—Two Gold-embroidered Sapphire-blue Cushions *French Sixteenth Century*

Oblong. Sapphire-blue damask. Enriched with two bands of gold embroidery, displaying leaf-scrolled chevrons. Trimmed with fringe and tassels.

S. V. Weil

218—Needlework Cushion *French Seventeenth Century*

50. Oblong. Silk gros-point, displaying ogivals of fine flowers on ivory ground. Trimmed with patterned gold galloon.

J. Alvin

219—Crimson Velvet Cushion *Italian Seventeenth Century*

105. Oblong. Rare lustrous rose-crimson velvet. Finished with welted edge. Lined crimson floral damask.

Regina Bernstein

220—Gold-embroidered Velvet Cushion *French Eighteenth Century*

55. Oblong. Composed of three panels of ivory silk, enriched with flowers and gold scrollings, interrupted by two panels of blue velvet. Trimmed with gold fringe.

Mr. G. Bitzer

221—Needlework Cushion *French Seventeenth Century*

75. Oblong. Displaying in gros-point, beautiful trailing yellow and crimson poppies on ivory ground. Boxed edge and tassels of rose-crimson silk.

J. S. Wilbraham

222—Needle-painted Picture *French Eighteenth Century*

95. "Madame de Pompadour." The fair subject advances to foreground attended by a Numidian bearing aloft a parasol; the figures are posed between architectural monuments, and trailing flowers are above. Executed in the pseudo-Chinese manner of the period, in rich harmonious colors. In original carved and gilded frame. *Height, 34½ inches; width, 23½ inches.*

S. Volkmann

223—Green Velvet and Crimson Damask Table Center *Italian Seventeenth Century*

55. Rose-crimson damask center, woven with large pineapples, floral motives and large scrolling acanthus leaves. End panels of lustrous green velours. Trimmed with earlier patterned gold galloon and fringe. Lined with rich rose-red floral damask.

2 yards 15 inches by 20 inches.

Barton Price and Wilkinson

224—Two Aubusson Tapestry Chair Sets

French Seventeenth Century

130 Backs and seats. Woven in pastel colors with loose bouquets of rare flowers on tawny-brown grounds.

Backs: Height, 26 inches; width, 20 inches.

Seats: Depth, 19½ inches; length, 22 inches.

Mrs. Cattadori

225—Two Renaissance Tapestry Panels

Brussels Sixteenth Century

110 Cupidons and Flowers. Displaying two cupidons seated on floral scrollings, each holding aloft a bird and supporting a vase filled with bouquet of flowers and fruit. Woven in mellow colors on ivory grounds.

Height, 28 inches; width, 16½ inches.

226—Needlework Border *Italian Seventeenth Century*

N.F. Oblong, with open center. Fine gros-point, displaying in mellow blues, pinks, greens and yellows, acanthus leaf scrollings bearing rare flowers and occasional perched birds; on fluctuating light tawny grounds.

Outside measure, 2⅔ yards by 2 yards 10 inches; width, 11½ inches.

H. F. Emerson

227—Five Apple-green Velvet Covers

Italian Seventeenth Century

2.15 Lustrous jaspé velvet; fluctuating in areas to deep jade green tones. Rounded at one end. Trimmed with earlier chevron patterned Gothic gold galloon.

34 inches by 24 inches.

" " "

228—Five Apple-green Velvet Covers

Italian Seventeenth Century

325 Similar to the preceding; oblong.

25 inches by 22½ inches.

" " "

229—Crimson and Gold Cut-velvet Cover

Genoese Seventeenth Century

400 Four breadths; parted by floral borders and woven with exquisite acanthus-leaved ogivals sustaining and enclosing bouquets of flowers and trailing vines in rose-crimson; on golden-yellow silk grounds. Trimmed with valanced and tasseled fringe; lined with green silk.

3⅔ yards by 2½ yards.

Mrs. Wilbraham

230—Needlework Panel *French Seventeenth Century*

Oblong, with incurved indentations at crown. Displaying a jardinière of large loosely scrolled flowers, flanked by two standing birds. Surmounted by an ivory lozenge floral cartouche. Gros-point, executed in rich colors on black ground. Portions only of border remain.

Height, 6 feet 1 inch; width, 4 feet 7 inches.

From the collection of Mme. Guillemet, Paris.

Mrs. M. Weber

231—Jeweled Gold-embroidered Cape

Italian Seventeenth Century

Oval, with pointed lappets. Rich shrimp pink, woven with raised solid gold and silver threads; displaying perched birds, fish, jeweled flowers and pomegranates amid interlacing Gothic leaf scrollings. Trimmed with gold lace.

Elin Pick

232—Silver Apricot Brocade Cope *Venetian Seventeenth Century*

Delicate apricot-pink silk; woven in silver, old-red and green with fine trailing ribbon motives interspersed with sprays of small flowers and large pomegranate motives. Hood and orphreys trimmed with original broad silver lace, field with similar narrower lace.

Length, 3 yards 8 inches; depth, 1½ yards.

E. H. Stelling

233—Gold-embroidered Rose-red Velvet Frontal

Italian Seventeenth Century

Fluctuating close-pile velvet; enriched with a "Papal" Coat-of-Arms wrought solidly in raised threads of gold and silver. Trimmed with patterned gold galoon and fringe.

Height, 3 feet 3 inches; length, 7 feet 2 inches.

Milton Mayer

234—Silver Brocade Mantle *French Seventeenth Century*

Lustrous apple-green ground; richly woven in silver, plum color, pinks, crimsons, yellow and blue with curiously scrolled motives bearing apples and fine trailing bouquets of flowers.

Length, 3 yards 3 inches; depth, 1 yard 22 inches

Note: The unusual irregular scrollings of silver down fronts are inwoven.

235—Gold-embroidered Ruby Velvet Frontal

Italian Renaissance

Lustrous close-pile velvet; enriched with side borders, fringed crowning border, corners and central symbolic medallion displaying cherubs bearing the implements of the "Passion" amid appliqué yellow silk scrollings, touched with passages of blue.

Height, 3 feet; length, 6 feet 4 inches.

236—Gold-embroidered Crimson Velvet Banner

Spanish Sixteenth Century

Oblong, with two V-points. Lustrous ruby-red velvet; enriched with spade-shaped shield enclosing subject in gold and appliqué silks, "The Assumption of the Virgin." Trimmed with gold galloon and fringe. (Embroidery needs restoration.)

Length, 6 feet 6 inches; width, 3 feet 5 inches.

237—Wine-red and Golden Yellow Velvet Portière

Genoese Seventeenth Century

Composed of four breadths and fringed, attached lambrequin; paneled with florally patterned gold galloon. Woven in wine-red cut and uncut velvet with feather and strap ogivals enclosing bouquets of lilies and supporting ducal coronets on lustrous yellow silk grounds.

2 yards 26 inches by 2½ yards.

238—Rose-red Velvet Portière *Italian Seventeenth Century*

Close-pile velvet; fluctuating with lustrous areas of soft pink and flame color. Trimmed with vine-patterned gold galloon and deep fringe at foot.

Length, 3 yards 22 inches; width, 1 yard 3 inches.

239—Four Rose-red Velvet Portières

Italian Seventeenth Century

Close lustrous pile; fluctuating in the light to soft pink tones. Trimmed and paneled at crown with very unusual gold galloon, patterned with scrolled pear-shaped pomegranates.

Length, 3 yards 11 inches; width, 1 yard 5 inches.

240—Rose-red Velvet Portière *Italian Seventeenth Century*

Close pile; with fluctuating downlike areas. Richly trimmed and paneled with gold stars and varied patterned galloon.

2 yards 16 inches; width, 1 yard 29 inches.

241—Two Crimson and Gold Cut-velvet Portières
Genoese Seventeenth Century

Composed of two breadths; paneled with broad gold galloon patterned with scrolling lilies. Woven in rose-pink and crimson velvet, with scrolled and festooned bouquets of lilies; on rich golden-yellow silk grounds. Trimmed at foot with gold fringe.

Length, 3 *yards* 4 *inches; width,* 1 *yard* 17 *inches.*

FRENCH AND ITALIAN FURNITURE

242—Two Red Velvet Oak Benches *Italian Sixteenth Century*

The square top covered in lustrous rose-red velvet. Oak frame apparently of a later period.

243—Needlework Lacqué Footstool *English Eighteenth Century*

Oblong top; covered in gros-point developing fantastic floral scrollings on black ground. Trimmed with fringe. On leaf molded legs finished in red lacqué.

244—Carved and Gilded Mirror *French Eighteenth Century*

Molded and berried oblong frame. Open pediment, enriched with two billing doves and rosetted scrollings. Original mirror.

Height, 24 *inches; width,* 16 *inches.*

245—Carved Mahogany Fire Screen *Directoire Period*

Oblong frame, and crown enriched with open reeded balusters. On scrolled feet and similarly reeded stretcher. Covered in green lampas patterned with ribboned bouquets of flowers.

Height, 37½ *inches; width,* 25½ *inches.*

246—Carved Walnut Miniature Bureau
Italian Seventeenth Century

Molded oblong top; fitted with two drawers enriched with leaf cartouche scrollings. On bracketed molded base.

Height, 12½ *inches; width,* 12¼ *inches.*

R. Valentine

247—Carved Walnut Armchair *Italian Renaissance*

Oblong back and seat; covered in wine-red velvet of the period impressed with mark of previous embroidery; trimmed with Vandyke tasseled fringe. Scrolled back finials; broad flat scrolled arms. On square legs having pierced geometric stretcher.

J. Baumeister

248—Two Inlaid Walnut Chairs *Italian Sixteenth Century*

Cartouche-shaped back; enriched with Medici coat-of-arms. Molded wood seat; supported on flaring scrolled front and back.

35

M. Haas

249—Two Carved Walnut Armchairs *Italian Seventeenth Century*

Oblong back and seat, covered in deep amethyst velvet; trimmed with fringe. Scrolled flat arms. Supported on square legs with shaped open stretcher.

J. M. Houston

250—Carved Walnut Armchair *Italian Renaissance*

Similar to the preceding. Differing in shade of velvet and trimming.

85

R. Valentine

251—Two Carved Walnut Armchairs *Italian Renaissance*

Oblong back and seat; covered in deep contemporary amethyst velvet; trimmed with fringe. Back with scroll terminals; flat scrolled arms. On square legs having pierced shaped stretcher.

140

Mrs. P. Barclay Shaw

252—Inlaid Italian Cabinet *Sixteenth Century*

Oblong, with hinged enclosing falling door disclosing interior fitted with eight small drawers inlaid with quaint architectural views. Interior of door enriched with musical trophies and scrollings of vines. Exterior, double scroll paneled, enclosing birds perched on floral sprays. Trimmed with original forged iron bail handles, escutcheon and hasp.

Height, 12 *inches; length,* 14 *inches.*

Note: These cabinets are rarely found in such complete conditions as this example. They were originally used by famous commanders in their campaigns and used for the reception of valuables.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mrs. Geo. Haardt

253—Round Walnut Gateleg Table *Italian Seventeenth Century*

Molded top, with two leaves; paneled and valanced end drawer. Supported on straight legs with similar stretchers and gates.

55.

Height, 28½ inches; top, open, 45¼ inches by 44 inches.

Mr. Haas

254—Crimson Velvet Walnut State Chair *Italian Renaissance*

Oblong back and seat; covered in crimson gold bouclé velvet, displaying leaf scrollings on golden-yellow ground. Back with gilded leaf terminals. On square legs with cross foot stretchers.

230.

Mme. Cattadori

255—Crimson Velvet State Chair *Italian Renaissance*

Oblong back and seat, covered in contemporary rich velvet; trimmed with gold galloon and crimson lattice fringe. Molded flat arms. On square legs with cross stretchers having paw feet.

110

Mrs. W. Howard.

256—Carved Walnut Prie-Dieu Chair *Italian Eighteenth Century*

Scroll-paneled back, folding to form prayer rest and seat covered in embroidered blue silk. Supported on X-scrolled legs enriched with rocaille.

80.

E. V. Weil

257—Aubusson Tapestry Walnut Chair *Louis XIII Period*

Sloping high oblong back, and seat covered in seventeenth century Aubusson tapestry, displaying delicate trailing flowers on golden-yellow grounds. Finished with brass-nailed olive-green Utrecht velvet. On stretchered balustered legs.

115.

P. Tolentino

258—Feletin Tapestry Walnut Armchair *Louis XIII Period*

Serpentined back and seat; covered in early sixteenth century Feletin tapestry, displaying, in soft harmonious tones, a matron in typical attire standing at an arched door; on seat a jardinière of fruit and flowers. Open scrolled arms. On finely stretchered balustered legs.

120.

From the collection of Comte Hendrekoff.

Mrs. E. Widener.

259—Walnut Writing Table *Italian Sixteenth Century*

Scrolled and incurved top; frieze fitted with central writing slide and drawer under, flanked by two small drawers. Supported on baluster legs with similar long H-stretcher.

15.

Height, 25½ inches; length, 33½ inches.

R. L. Fowler Jr

260—Acajou Work Table *Directoire Period*

50 Oblong, with canted tray top; fitted with valanced drawer. On oviform end supports having central tray shelf. Arched cross-stretcher feet.

Height, 26 inches; width, 16 inches.

Evelyn Rosenfeld

261—Small Acajou Table *French Eighteenth Century*

Oblong galleried top, with insert half statuary marble. Fitted with top drawer and two paneled enclosing doors under. On
70 fluted tapering castored round legs.

Height, 2 feet 6½ inches; width, 1 foot 4½ inches.

F. Baumeister

262—Mounted Acajou Writing Table *Louis XVI Period*

Molded oblong top; fitted with tooled dull black leather; frieze
100 with two deep drawers and one shallow central drawer. On round tapering legs. Fitted with original *cuivre doré* escutcheons.

263—Folding Mahogany Card Table *French Eighteenth Century*

Hinged oblong top; inlaid with draught board and cards and
Rent lined with green cloth on interior; fluted pilaster blocks. On square tapering legs, the back drawing to support top when open.

Height, 2 feet 4 inches; top, open, 2 feet 5 inches by 2 feet 11 inches.

Mrs. R. A. Fleischmann

264—Inlaid Pear-tree Table *French Eighteenth Century*

Oblong galleried top; inlaid with stellate and diamond motives. Fitted with writing slide, one mock and two shallow drawers at
65 front and a top drawer at right side. On slender cabriole legs with shelf stretcher.

Height, 27 inches; width, 16 inches.

Height, 2 feet 4½ inches; length, 3 feet 3 inches.

Mansfield Farr

265—Aubusson Tapestry Carved Walnut Chair

French Eighteenth Century

Molded rolled-over back and seat, covered in Aubusson tapestry
150 developing crimson flowers amid leafage. On tapering fluted round legs with leaf enrichment.

From the collection of Mme. Jaymmes.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

A Arnold

266—Carved and Decorated Console Table

Italian Eighteenth Century

75. Semicircular frieze; enriched with scrolled ears of wheat and three painted oval medallions of dancing nymphs. Supported on fluted round tapering legs. Rich Siena marble top.

Height, 36½ inches; width, 52 inches.

J. Wilbraham

267—Walnut Choir Bench *Italian Sixteenth Century*

Open back, with molded valanced crowning rail sustained on broad scrolling ends. Molded hinged seat, supported on scrolled ends with oblong molded bases. Supplementary narrow lower seat used as a miserere. *Height, 3 feet 2 inches; length, 5 feet 4 inches.*

75.

" " "

268—Walnut Choir Bench *Italian Sixteenth Century*

Similar to the preceding.

80.

M. Hace

269—Two Walnut Refectory Benches

Italian Sixteenth Century

Long oblong molded seat, supported on single baluster-end legs; with scrolled bracket feet. *Height, 19½ inches; length, 6 feet 8 inches.*

100.

J. N. Dowling

270—Carved Walnut Bench *Italian Seventeenth Century*

Molded back and pilasters; enriched with interlaced husk motives alternating with arched devices, supported on a series of double-balustered arcades. Triple paneled ends and arms; wood seat. Loose cushion in soft green velours.

110.

Height, 3 feet 9 inches; length, 5 feet 3½ inches

Mme Cattadori

271—Carved Walnut Refectory Bench

Spanish Sixteenth Century

Oblong molded back, and similar seat. Supported on beautifully scrolled lyre ends, enriched with leaf motives, and rustic flutings.

75.

Height, 3 feet; length, 6 feet 2 inches.

J. Wilbraham

272—Carved Polychrome Console Table

Italian Eighteenth Century

Semicircular frieze; enriched with arcading having pendent baskets of flowers and bunches of grapes. Supported on fluted round legs. Molded Rouge Royale marble top.

80.

Height, 36½ inches; width, 52 inches.

A. W. Walker

273—Carved Walnut Cabinet *Florentine Sixteenth Century*

100 Oblong molded top and frieze. Fitted with two medallion paneled doors, trimmed with brass knobs. Tapering fluted pilasters having cartouches at crowns. On molded base.

Height, 3 feet 1 inch; width, 2 feet 9 inches.

Mrs. B. J. Lindel

274—Carved Walnut Prie-Dieu *Italian Renaissance*

200 Molded oblong top, with slanting front fitted with three rustic leaf-molded drawers, enclosing door below and similar flanking panels. Sloping kneeling-box, with dentil-molded hinged cover and leaf paneled front. On gadrooned base having claw feet.

Height, 35½ inches; width, 27 inches.

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275—Carved Walnut Table *Umbrian Sixteenth Century*

Dentil-molded oblong top; recessed frieze with drawer. Supported on lyre-shaped ends having shaped cross stretcher.

Height, 28½ *inches; length,* 39 *inches; diameter,* 36 *inches.*

276—Inlaid Tulipwood Table *French Eighteenth Century*

Galleried oblong top, front fitted with three drawers; enhanced with parquetry inlay. On slender tapering incurved legs. Mounted in *cuivre doré* with escutcheons and leaf toes. Back fitted with raising small silk screen.

Height, 29½ *inches; width,* 14¾ *inches.*

277—Mounted Acajou Poudreuse *French Eighteenth Century*

Molded oblong hinged top; fitted with interior mirror, compartments, frontal slide and two shallow drawers. On fluted tapering square legs. Mounted with escutcheon and ring handles.

Height, 29 *inches; length,* 31 *inches.*

278—Two Satinwood Inlaid Acajou Encoignures, Mounted in Cuivre Doré *Louis XVI Period*

Straight frieze, fitted with drawer and broken with half-round pilaster blocks. Supported on fluted columns, vase feet and shelf stretcher. Top and shelf of half statuary marble. Mounted in *cuivre doré*, with pierced gallery moldings and appliqués. Back fitted with mirror. (Two stretcher-marbles cracked.)

Height, 33¾ *inches; width,* 30½ *inches.*

(*Companion to the following*)

279—Satinwood Inlaid Acajou Side Table *Louis XVI Period*

Similar to the preceding. Frieze with incurved ends. On four fluted columns and vase feet.

Height, 34 *inches; width,* 27 *inches.*

Charles of Gordon

280—Brussels Tapestry Walnut State Chair

French Seventeenth Century

300 High oblong back and seat; covered in finely woven Brussels tapestry with vases of rare flowers. Executed in mellow pastel colors on ivory grounds. Leaf-scrolled and molded open arms; similarly shaped legs, with scrolled double U-stretchers.

From the collection of Mme. Guillement, Paris.

H. Wilbraham

281—Two Carved and Gilded Armchairs *Directoire Period*

Open molded arched back; with oval medallion and seat, covered in crimson damask, woven in ivory with titanic figures supporting 190 vases. Open scrolled arms. On fluted tapering round legs. Husk and rosette enrichments, gilded.

#242 J. G. Wilbraham

282—Two Aubusson Tapestry Benches *Sixteenth Century*

Square seat, covered in Aubusson tapestry, displaying in one a hound, in the other a wild cat, amid scrolled leafage. Carved oak frame of Gothic character, with pierced tracery valance and leaf-relieved square legs apparently of a later period. 460.

Height, 18 *inches; width,* 18 *inches.*

283—Vieux Paris Tapestry Walnut Bench *Henri II Period*

Long oblong top; covered in Vieux Paris tapestry, woven with golden-yellow fleurs-de-lis on a royal blue ground. Supported on six fine columnar legs having straight double H-stretchers. 110.

Height, 1 *foot* 8 *inches; length,* 6 *feet.*

From the collection of Mme. Bernard, Passy, France.

Mme Collodoni

284—Two Carved and Gilded Mirrors *Italian Renaissance*

Oblong leaf-molded frame, with scrolled architectural pediment enriched with *amorino*-head, vase terminal and two flanking seated *amorini.* Supported by angels, strap-scrolled base with *amorino* head. 200.

Height, 2 *feet; width,* 16 *inches.*

J. R. Foulet

285—Decorated Lacqué Mirror *French Eighteenth Century*

Oblong, with two pearl-motived panels superimposed. The upper panel with "Pastoral Subject" painted on canvas. A sketch attributed to Boucher. Lower panel with original mirror. 115.

Height, 44 *inches; width,* 26½ *inches.*

From the collection of Mme. Bernard, Passy, France.

H. J. Rothschild

286—Needlework Walnut Bench *French Seventeenth Century*

Oblong top, covered in fine gros-point, developing fantastic scrollings of fruit and flowers. Executed in rich colors on black ground. Walnut frame, Italian, of the same period, with balustered legs and scrolled stretcher. 220.

Height, 21 *inches; length,* 39½ *inches.*

287—Needlework Walnut Bench *French Seventeenth Century*

Similar to the preceding. 115

J. M. Fowling

288—Needlework Walnut Armchair

French Early Eighteenth Century

260 Broad molded ovoidal back, armpads and seat; covered in fine gros-point displaying scrollings of varied crimson flowers and berries on ivory grounds. On valanced cabriole legs enriched with leafage.

From the collection of Comte Coffinières de Nordeck, France.

J. G. Wilbraham

289—Two Needlework Chairs *Louis XIII Period*

380 Serpentined oblong back and seat; covered in gros-point developing rare clusters of pineapple motives amid scrolling leafage; executed in rich mellow colorings. Supported on stretchered baluster legs.

J. M. Dowling

290—Needlework Walnut Berceuse

French Early Eighteenth Century

.5 15. Molded cartouche back, scroll-paneled arms and loose seat; covered in ivory gros-point displaying scrollings of beautiful flowers in rich colors. Frame with scrolled arm-supports and cabriole legs enriched with bouquets of flowers apparently of a later period.

" " "

291—Needlework Walnut Berceuse

French Early Eighteenth Century

.5 15. Similar to the preceding. Frame apparently of a later period.

J. U. Weil

292—Needlework Walnut Chair *French Eighteenth Century*

100. Scroll-molded cartouche back and seat, covered in gros-point developing crimson and deep sapphire-blue stripes on lighter blue grounds. On cabriole legs. Frame apparently of a later period.

J. G. Wilbraham

293—Needlework Walnut State Chair

French Early Eighteenth Century

3.50

Broad scroll-molded cartouche back, armpads and seat covered in fine gros-point, developing scrollings of pineapples and quaint flowers variously on black and golden-yellow grounds. Open scrolled arms; on valanced cabriole legs; carved with floral bouquets and leafage.

From the collection of Mme. Jaymmes, Paris.

Note: Extra large dignified chair suited for an important room or gallery.

294—Needlework Walnut State Chair

French Early Eighteenth Century

3.50 Similar to the preceding; the needlework on pale sapphire-blue and golden-yellow grounds.

From the collection of Mme. Jaymmes, Paris.

294 & armchairs (2) H. J. Rothschild

5.50

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

295—Two Needlework Walnut Chairs

French Seventeenth Century

Open oblong back and seat, covered in petit-point displaying quaint angular scrollings of varied flowers on variable sapphire-blue grounds. Supported on stretchered, spirally twisted legs apparently of a later period.

From the collection of Mme. Bernard, Passy, France.

296—Needlework Walnut Marquise *French Eighteenth Century*

Scrolled horseshoe back and arms, loose cushion seat; covered in gros-point developing beautiful scrolling flowers on ivory grounds in rich harmonious colors. On cabriole legs apparently of a later period.

Height, 3 feet 2½ inches; length, 4 feet 3½ inches.

297—Needlework Walnut State Chair *Louis XIII Period*

Oblong back and seat; covered in gros-point displaying, in back, figure of a peasant carrying basket on her head, amid scrollings of fine flowers; seat similar, with squirrel. Open scrolled arms, and legs finely stretchered.

From the collection of the Comte Coffinières de Nordeck, France.

298—Two Carved Walnut Chauffeuses *Louis XIII Period*

Broad serpentined oblong back and similar broad seat, cannée. Backs with valance of sapphire-blue damask patterned with scrolled flowers; similar loose-seat cushion.

From the collection of Mme. Jaymmes, Paris.

299—Two Carved Walnut Chauffeuses *Louis XIII Period*

Similar to the preceding.

From the collection of Mme. Jaymmes, Paris.

300—Carved Walnut Chauffeuse *Louis XIII Period*

Similar to the preceding.

From the collection of Mme. Jaymmes, Paris.

301—Two Carved Walnut Chairs *Louis XIII Period*

Similar to the preceding. Smaller.

From the collection of Mme. Jaymmes, Paris.

302—Inlaid Folding Tulipwood Writing Table

French Eighteenth Century

Oblong hinged folding top; lined with leather and displaying a finely matched, feathered medallion. Interior arranged with rounded sunk compartments and drawers, raising when the top is opened and forming a back to the table. On slender cabriole legs.

Height, 28 inches; width, 28 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

303—Mounted Inlaid Kingwood Commode

French Eighteenth Century

Serpentined front and ends; fitted with two short and one long drawer. Mounted in *cuivre doré* with recaille scrolled handles, knees, escutcheons and toes. Rouge Royale marble top.

Height, 32 inches; width, 37 inches.

304—Carved and Gilded Mirror *Italian Eighteenth Century*

Florally enriched molded oblong frame; adorned with mirrored cartouche-pediment having open rocaille scrollings and leafage. Small apron and side brackets.

Height, 4 feet 4 inches; width, 2 feet 10 inches.

305—Carved and Gilded Mirror *French Eighteenth Century*

Oblong, with interior frame, enriched with ribbon and pearl motives; fitted with two original mirrors. Pediment embellished with urn and open leaf festoons.

Height, 5 feet 4 inches; width, 1 foot 9½ inches.

306—Needlework Carved Walnut State Chair

Louis XIII Period

Oblong high back and seat, covered in petit-gros point and point St. Cyr, displaying on back allegorical subject, "Venus Rising from the Waves"; floral seats; on black grounds. Leaf-scrolled arms and stretchered legs apparently of a later period.

From the collection of Mme. Jaymmes, Paris.

307—Needlework Carved Walnut State Chair

Louis XIII Period

Similar to the preceding. Subject in back, "The Three Graces." Frame apparently of a later period.

From the collection of Mme. Jaymmes, Paris.

308—Needlework Carved Walnut State Chair

Louis XIII Period

High oblong back, and seat; covered in petit- and gros-point, displaying figure medallion of light blue in back and scrolling flowers and fruit; on dark blue ground. Open leaf-scrolled arms and legs, with stretcher pierced with acanthus leaves.

From the collection of Mme. Jaymmes, Paris.

C. B. Hoyt

309—Needlework Walnut State Chair *Louis XIII Period*

1.10 Serpentined oblong back and seat, in gros-point developing ivory carnation plaquettes on wine-red grounds. Molded open scrolled arms, with baluster supports, legs and similar fine stretchers.

From the collection of Mme. Jaymmes, Paris.

Regina Bernstein

310—Aubusson Tapestry Walnut Chair

French Eighteenth Century

55 Molded oblong back, and hinged seat cannée. Open scrolled arms, paneled box compartmented seat and short fluted legs. Loose back and seat covered in floral Aubusson tapestry.

Milton Mayer

311—Two Crimson Velvet Walnut State Chairs

Italian Renaissance

260 Oblong back and deeply boxed seat; covered with fine lustrous contemporary rose-crimson velvet; trimmed with patterned velvet galloon and fringe. Back with gilded scrolled acanthus-leaf terminals; flat molded arms. Supported on baluster legs with dentiled cross foot stretchers.

[illegible]

312—Two Crimson Velvet Walnut State Chairs

Italian Renaissance

220 Similar to the preceding.

E. W. Hellwig

313—Crimson Velvet Walnut State Chair *Louis XIII Period*

80 Oblong back and seat; covered in lustrous rose-crimson velours of the period. Leaf-scrolled open arms. On finely stretchered baluster legs.

" " "

314—Crimson Velvet Walnut State Chair *Louis XIII Period*

110 Broad serpentined oblong back and seat; covered in lustrous crimson velvet of the period. Typically scrolled open arms and similar very finely stretchered legs.

Chas. Hughes & Co.

315—Carved Walnut Bench *Italian Renaissance*

10 Oblong back, enriched in low relief with quaint jardinières of flowers, and interrupted by cypress trees. Molded square arms and end supports. Wood seat.

Height, 3 feet 7½ inches; length, 4 feet 11 inches.

J. M. Dowling

316—Carved Walnut Bench *Italian Seventeenth Century*

130 Elaborately scrolled back, with coronetted and cartouched central coat-of-arms. Molded wood seat, with open valance of scrollings. On lyre-shaped end supports.

Height, 3 *feet* 10 *inches; length,* 6 *feet.*

Milton Mayer

317—Carved Walnut Bench *Italian Seventeenth Century*

120 Leaf and rocaille scrolled back, enriched with coronetted coat-of-arms at center. Scrolled arms, with demi-figures. Molded wood seat, with shaped apron. On lyre-shaped end supports.

Height, 4 *feet* 2 *inches; length,* 7 *feet* 2 *inches.*

J. M. Dowling

318—Walnut Two-seated Choir Stall

Italian Sixteenth Century

10 Three deeply scrolled supports, with two hinged seats and paneled backs. Upper back with molded cornice, two panels and pilasters.

Height, 5 *feet* 4 *inches; length,* 5 *feet* 8½ *inches.*

Mansfield Jesse

319—Paneled Oak Prelate's Stall *Late Italian Gothic*

100 Double paneled oblong back; enriched on the narrow under panel with laurel motived linen-folding. Molded arms supported on rustic pinnacles terminating in seated griffons. Molded wood seat. (Has been reconstructed.)

The Mayden Co.

320—Carved Walnut Cabinet *Italian Renaissance*

300 Upper portion rectangular, with leaf-bracketed molded frieze; fitted with two deeply molded doors having parting and side pilasters carved with husk-drops of fruit. Similar extending lower portion.

Height, 5 *feet* 6 *inches; width,* 3 *feet.*

J. Baumeister

321—Inlaid Mahogany Upright Secrétaire

English Eighteenth Century

1100 Oblong mock fluted top; with gallery and canted corners. Fitted with drawer, fall front and two doors. Inlaid with oval medallions of shell devices. Trimmed with oval vase medallion *cuivre doré* handles.

Height, 4 *feet* 9 *inches; width,* 3 *feet.*

J. Bourneston

322—Mounted Inlaid Kingwood Secretary Bookcase

Italian Eighteenth Century

2 50 Upper portion, with finely scrolled pediment and serpentined ends, fitted with scroll arched and mirrored door. Lower portion, with bombé front, ends and slant sliding fall disclosing series of small interior drawers. Arranged below with cloth-lined writing slide and two long drawers. On cabriole legs. Beautifully inlaid with many musical trophies, scrollings and guilloche motives. Mounted in *cuivre doré* with scrolled escutcheons and loop handles.

Height, 7 *feet* 1 *inch; width,* 3 *feet* 3 *inches.*

J. M. Dowling

323—Four Carved Decorated Doors and Related Overdoors

Louis Philippe Period

Broad double paneled door; enriched at crown with gilded festooned musical trophies and festoons below; leaf and reel architraves for same. Finished in greenish ivory. Overdoors, painted on canvas with varied vases of flowers; leaf and pearl enriched frames and pediments. 2 50

Doors: Height, 8 *feet* 5 *inches; width,* 4 *feet* 6½ *inches.*

Over doors: Height, 4 *feet* 8½ *inches; length,* 5 *feet* 4 *inches.*

FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURY TAPESTRIES

Barton Price & Wilson

324—Renaissance Tapestry Cantonnière

Enghien Sixteenth Century

1 500 Crown, displaying medallion with subject, "Messengers before King David's Throne"; flanked by arcades with caryatids occupied by figures of "Flora and Pomona." Compartmented and arcaded side borders variously occupied by figures of Justice, Juno, Venus and Mars, Henri II and Diane de Poitiers promenading in a miniature landscape, interrupted by clusters of fruit and flowers. Woven in rich crimson, blues, greens, yellows and tans on ivory silk grounds.

Height, 11 *feet* 3 *inches; width,* 10 *feet; depth at crown,* 20 *inches; width at sides,* 18 *inches.*

(*Companion to the following*)

A. Arnold

325—Renaissance Tapestry Cantonnière

Enghien Sixteenth Century

1700. Similar to the preceding; with differing allegorical and biblical subjects.

Height, 11 *feet* 7 *inches; width,* 10 *feet; depth of borders,* 20 *inches.*

(*Companion to the preceding*)

" "

326—Renaissance Tapestry Border *Enghien Sixteenth Century*

Similar to the preceding.

600. *Length,* 3 *yards* 14 *inches; depth,* 18 *inches.*

Wm Baumgarten & Co.

327—Renaissance Tapestry Cantonnière

Brussels Seventeenth Century

400. Crowning border, displaying a pendented basekt of rare flowers flanked by festoons of fruit; side borders with cupidons sustaining large vases of beautiful flowers, and above, pendents of fruit. Woven in rich harmonious colors.

Height, 10 *feet* 9 *inches; length,* 14 *inches; depth at crown,* 12 *inches; at sides,* 14½ *inches.*

From the collection of Comte Hendrekoff, France.

Mrs. Fairchild

328—Gothic-Renaissance Tapestry

Tournai Late Fifteenth Century

"The Two Pharisees." Two burly, bearded men, habited in the
575. rich attire of the late fifteenth century seen at half-length before a landscape, are in eager conversation. Woven in beautiful blues, crimsons, old-red, golden-yellows, grays, ivories and light browns. Contemporary added narrow blue and crimson borders of scrolled Gothic leaves in ivory. (Fragment from most remarkable larger tapestry.)

Height, 2 *feet* 8½ *inches; length,* 4 *feet* 2½ *inches.*

From the collection of Baron de Courreval, France.

(*Illustrated*)

No. 328—Gothic Renaissance Tapestry (*Tournai Late Fifteenth Century*)

Mrs Wm Braden

329—Renaissance Feletin Tapestry *French Sixteenth Century*

"The Golden Calf." Two seated peasants, wearing typical sixteenth century attire, are seated in foreground on rising ground; beyond is an altar at right on which is the golden calf, with Aaron officiating; behind the altar and at left is a group of peasant women. Woven in dull reds, blues, brown, old yellows, rich tawny-browns and ivories. Blue border of interlacing ribbons enclosing rosettes.

Height, 7 feet 4½ inches; width, 3 feet 9½ inches.

From the collection of Comte Hendrekoff, Paris.

Mme Cattadori

330—Flemish Tapestry *Seventeenth Century*

"Allegorical of Abundance." A large sheaf of wheat entwined with bunches of grapes stands in the center of a lightly wooded landscape, before a cloudy blue sky. Broad interesting border of varied scrollings of rocaille in blues, yellows, grays and ivory on a golden-toned ground.

Height, 10 feet; width, 7 feet 8 inches.

W Newman

331—Renaissance Feletin Tapestry *French Sixteenth Century*

"Angélique et Dunarde." Two lovers in an "Old French Romance." In the foreground of rising rough ground canopied by trees, the two lovers stand in close proximity, their hands clasped, vowing eternal love. The figures are clad in the rich, elaborate mode of the period. At right on a rock is an explanatory inscription of the scene, writ in ancient French. Crowning and side borders developing miniature landscapes, nymphs supporting jardinières of fruit and interrupting clusters of flowers and fruit. Woven in rich browns relieved by fine greens, blues, yellows, old pinks and ivories.

Height, 9 feet 2 inches; width, 8 feet 9 inches.

From the collection of Comte Hendrekoff, Paris.

(*Illustrated*)

No. 331—Renaissance Feletin Tapestry (*French Sixteenth Century*)

332—Renaissance Tapestry *Flemish Sixteenth Century*

"Alexander the Great Attacking Persepolis." Alexander mounted, wearing classic garb, is among his warriors; beyond is a clump of trees and the palace. In the foreground on a flight of steps is a small dog. Rich blues relieve the golden-yellows, greens and ivories. *Height, 7 feet 9 inches; width, 2 feet.*

From the collection of Baron de Courreval, France.

333—Flemish Verdure Tapestry *Seventeenth Century*

"Fox and Wooded Landscape." A fox is on its haunches, viewing an extensive rising wooded country at left; sheltered by a clump of fine old trees at right. Woven in very rich blues, greens and tawny browns, yellows, pinks, ivory and grays.

Height, 6 feet 11 inches; width, 4 feet 10 inches.

334—Renaissance Feletin Tapestry *Seventeenth Century*

"Alexander the Great Marshaling His Troops before the Battle of Arbela." Alexander, mounted on his famous charger Bucephalus, is at left, surrounded by his aides. At right are troops drawn up, their commanders and trooped colors before them. Woven principally in blues, yellows and deep tawny browns. Crowning and side borders of acanthus leaves and flowers.

Height, 8 feet; length, 13 feet 10 inches.

From the collection of Comte Hendrekoff, Paris.

335—Renaissance Tapestry *Flemish Sixteenth Century*

"Arabesques and Allegorical Figures." Rich fluctuating wine-red field, woven in sapphire-blues, pinks, golden-yellows, ivories and old-reds with double diamond lattice-arabesques enclosing ornate jardinière of flowers and wonderfully conventionalized pineapple motives, the points of the lattice interrupted with leonic heads emitting trailing leafage. Broad compartmented borders at crown and sides, displaying allegorical figures of Temperance, Diligence, Justice, Signs of the Zodiac and clustered fruit. Executed in the softer tones of the field on fine golden-yellow grounds.

Height, 9 feet 2 inches; width, 7 feet 9 inches.

From the collection of Comte Hendrekoff, Paris.

(*Illustrated*)

No. 335—Renaissance Tapestry (*Flemish Sixteenth Century*)

336—RENAISSANCE FELETIN TAPESTRY *French Sixteenth Century*

"The Return of the Prodigal Son." Before a columned edifice the "Prodigal," travel-stained and carrying a long staff, approaches his aged father partially seen at right. His elder brother and mother stand between the two. Woven with rich blues, and golden-yellows predominating. Borders at crown and sides developing curious arabesques of leafage, pendent fish, jardinières and flowers; on recurring grounds of yellow.

Height, 7 *feet* 9 *inches; width,* 6 *feet* 6 *inches.*

From the collection of Comte Hendrekoff, Paris.

337—RENAISSANCE TAPESTRY *Flemish Sixteenth Century*

"The Beautiful Octavia Bringing Treasure and Troops to the Scornful Marc Antony." The laureated Antony, in classic garb, stands about center of a vine-decked foreground attended by a group of warriors. The virtuous Octavia in regal attire, with three attendant women, kneels before her errant lord, graciously offering him treasure and troops for his Parthian campaign. In the wooded hilly distance at left is a legion of her Roman warriors in battle array; at right, before further mounted troops, is a pitched tent in which are two important generals seated at a table dividing bullion. One no doubt Antony's brother-in-law Octavian, who in his duplicity has determined to punish Antony for his perfidy to his sister; three soldiers are in attendance. Woven in rich crimsons, blue, yellow, greens, grays, tans and ivories with a charming balance of color. Finished at crown with a large label inscribed with description of subject; flanked by scrollings of flowers; the sides and foot finished with narrow bands of leaf-scrolled rosettes in blue and yellow on old-red grounds.

Height, 10 *feet* 2 *inches; length,* 11 *feet* 9 *inches.*

From the collection of the Vicomte de Clinchamp, France.

(*Illustrated*)

No. 337—Renaissance Tapestry (*Flemish Sixteenth Century*)

Edw. W. Smith

338—Renaissance Feletin Tapestry

French Early Seventeenth Century

"Jesus Christ Disputing with the Doctors in the Temple." The youthful haloed Christ stands before a semicircular balustrade and a lightly wooded distance, within the columned portico of the Temple. He is expounding and disputing with the learned doctors who are grouped around him; advancing from a doorway at left are the Holy Virgin and St. Joseph. Very rare borders at crown and sides; displaying beautiful festoons of flowers and fruit caught with leaf devices; the sides with leaf motives simulating spiral columns entwined with garlands of even finer fruit and flowers. Woven in low tones, with golden-yellow and blue predominating.

L50.

Height, 12 *feet; length,* 13 *feet.*

From the collection of Vicomte de Clinchamp, France.

(*Illustrated*)

No. 338—Renaissance Feletin Tapestry

(*French Early Seventeenth Century*)

Interesting *Set of Four* Seventeenth Century Arras Tapestries by Jean Baptiste. The subjects illustrate animal and plant life. The largest is signed "Fait Arras par Jean Baptiste . . . . Plantez." A rich blue, reiterated throughout the entire set of tapestries, gives them an extremely pleasant livable tone.

339—Arras Tapestry *Seventeenth Century*

"Hounds Disturbing Ducks and Ducklings." Clumps of trees and blossoming flowers canopy a foreground in which are agitated ducks and ducklings swimming in a pond. Two mischievous dogs bark from the banks at the fowl. In the distance are a château and very extensive Italian gardens. Narrow border of scrolled leaves. Woven in fine blues, greens, soft yellows, pinks, ivories and tan.

Height, 8 *feet* 1 *inch; length,* 12 *feet* 6 *inches.*

(*Companion to the following*)

Note: This tapestry is signed in lower foreground "Fait Arras par Jean Baptiste . . . Plantez."

(*Illustrated*)

340—Arras Tapestry *Seventeenth Century*

"Rooster and Hen." The two fowl stand in a foreground canopied by trees, before a pathway flanked by a balustrade bearing a tubbed orange tree and leading through an Italian garden to a wooded château. Similar in color and border to preceding.

Height, 8 *feet* 1 *inch; width,* 6 *feet* 4 *inches.*

(*Companion to the preceding*)

No. 339—Arras Tapestry (*Seventeenth Century*)

Mrs. J. F. Whitmarsh

341—Arras Tapestry *Seventeenth Century*

"Pheasants." Two pheasants in a tree-canopied foreground before an Italian garden terminated in a wooded architectural fountain. Similar in color and border to preceding.

1450.

Height, 8 *feet* 1 *inch; width,* 6 *feet* 3 *inches.*

(*Companion to the preceding*)

" " " "

342—Arras Tapestry *Seventeenth Century*

"Dog Seizing Hawk." A white dog has seized the leg of a brown bird, in a tree-canopied foreground. Beyond is an Italian garden before a pavilioned château. Similar in color and border to preceding.

1450.

Height, 8 *feet* 1 *inch; width,* 6 *feet* 8 *inches.*

(*Companion to the preceding*)

(*Illustrated*)

No. 342—Arras Tapestry (*Seventeenth Century*)

Wm Baumgarten & Co.

343—Renaissance Verdure Tapestry *Flemish Seventeenth Century*

600.

"Château and Park." Toward left of a rough, uneven foreground arbored by magnificent dense-foliaged ancient trees are two swans swimming on a stream flowing from a distant vista disclosing on the further bank of the stream a wooded villa crested by hills. Woven in very rich deep greens, blues, tans, ivories and yellows. *Height,* 8 *feet; length,* 12 *feet.*

(*Illustrated*)

Barnet Agt.

344—Two Forged-iron Balconies *Italian Seventeenth Century*

220.

Half-round front, indented at ends. Enriched with panels of strap scrollings developing geometric and floral motives.

Height, 3 *feet* 2 *inches; length,* 4 *feet* 10 *inches.*

" "

345—Forged-iron Balcony *Italian Seventeenth Century*

130.

Oblong front, with incurved ends and straight returns. Strap scrollings, finely wrought with shell motives and leafage. Brass ball terminals. *Height,* 3 *feet* 2 *inches; length,* 5 *feet* 5 *inches.*

Geo. Pleyer

346—Carved Walnut Refectory Table *Italian Renaissance*

105.

Molded oblong top; enriched with dentiled apron. Supported on elaborately carved lyre ends, enhanced with cartouched coats-of-arms, scrollings and claw feet. (Has been much restored.)

Height, 2 *feet* 7 *inches; length,* 7 *feet* 2 *inches; width,* 2 *feet* 10 *inches.*

Mrs. Phillips

347—Walnut Refectory Table *Italian Sixteenth Century*

95.

Massive top, in one piece; with molded apron. On pear-shaped baluster end supports having spreading scrolled feet and central stretcher.

Height, 2 *feet* 9 *inches; length,* 9 *feet* 10 *inches; diameter,* 1 *foot* 10½ *inches.*

Mrs. J. A. Chisholm

348—Walnut Refectory Table *Italian Sixteenth Century*

85.

Molded top, in one piece; with straight frieze. Supported at ends with unusual ringed pear-shaped balusters having bracket feet and broad flat central stretcher.

Height, 2 *feet* 7 *inches; length,* 8 *feet* 4 *inches; width,* 1 *foot* 7 *inches.*

No. 343—Renaissance Verdure Tapestry (*Flemish Seventeenth Century*)

349—WALNUT REFECTORY TABLE *Italian Sixteenth Century*

Oblong top, with straight frieze. Supported on end baluster legs with bracketed cross feet and central stretchers.

Height, 2 feet 8 inches; length, 7 feet 4½ inches; width, 2 feet 1 inch.

350—WALNUT REFECTORY TABLE *Italian Sixteenth Century*

Similar to the preceding.

Height, 2 feet 8 inches; length, 6 feet 9 inches; width, 2 feet.

351—WALNUT REFECTORY TABLE *Italian Sixteenth Century*

Oblong top, with straight frieze. Supported on finely turned end balusters having cross-bracketed feet and heavy central stretcher.

Height, 2 feet 9 inches; length, 8 feet; width, 2 feet 1½ inches.

352—WALNUT REFECTORY TABLE *Italian Sixteenth Century*

Similar to the preceding.

Height, 2 feet 8 inches; length, 6 feet 1½ inches; width, 2 feet ½ inch.

THIRD AFTERNOON'S SALE

SATURDAY, JANUARY 27, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 353 to 521, inclusive

H. R. Worth.

353—CHISELED SILVER LAMP *Directoire Period*

165. Tapering round shaft, with leaf and claw foot set on a half-fluted column and a stepped square base. Urn-shaped lamp, with adjustable screen displaying military trophy.

Height, 18 *inches.*

H. R. Worth.

354—SILVER LAMP *Italian Eighteenth Century*

250 Slender circular shaft; with leaf vases at crown and foot. On fluted round base; urn and vase top, fitted with four arms for wicks and pendent impedimenta. Short upper shaft with leaf-scrolled handle for adjustable shade.

Height, 36 *inches.*

H. P. Worth

355—Adjustable Silver Reading Lamp *Louis XVI Period*

350. Slender round shaft, with vase and leaf enrichment; on circular fluted base. Urn-shape lamp for four wicks and having pendent impedimenta. Upper shaft with shield shaped adjustable shade.

Height, 30½ *inches.*

H. P. Worth

356—Silver and Bronze Lamp *Italian Eighteenth Century*

450. Mercury, in black bronze, parcel gilded, stands on a festooned round pedestal and holds aloft an urn-shaped lamp, enriched with winged *amorini* heads; arched silver drum frame for shade.

Height, 27½ *inches.*

Mrs. N. S. Goldberger

357—Repoussé Silver Hanging Lamp

Spanish Seventeenth Century

55. Molded bowl shape, with deep pendant; enriched with scrolling bands of flowers, leaf bands, three scrolled arms for lights and large yellow silk tassel. Supported on three link chains to repoussé canopy.

Height, 43½ *inches.*

H. P. Worth.

358—Silver Hanging Lamp *Spanish Eighteenth Century*

Repoussé bowl-shaped lamp; enriched with leaf-scrolled car-
450. touches, festooned and pendented with flowers, leaf and medal motives in *cuivre doré.* Supported on *cuivre doré* leaf-scrolled and festooned arms to an enriched silver canopy.

Height, 5 *feet* 2 *inches.*

Mme. Cattadori.

359—Silver Cruet and Epergne *Italian Eighteenth Century*

650 Molded oval base, with open balustered gallery, leaf and claw feet and floral scroll handles. Fitted with four beautiful cut-glass bottles and four similar castors, mounted in silver. A central Corinthian column bears four scrolled arms for lights, enriched with Capo di Monte porcelain floral vines; surmounted by a pierced and engraved oval bonbon basket.

Height, 17 *inches; length,* 18 *inches.*

F. F. Lawson.

360—Bronze Mortar *Italian Seventeenth Century*

65. Molded bell shape; enriched with coats-of-arms interrupted with detached pineapple motives in low relief.

Height, 6¼ inches.

E. W. Hellwig

361—Sculptured Statuary Marble Head

Grecian, Third Century B.C.

60s. "Head of a Vestal." Beautifully poised head, turned toward right shoulder. She wears her curling hair in a graceful mode, confined by a broad fillet and having a rolled small oval chignon slightly drooping over neck. On sculptured Italian Renaissance marble column base; enriched with honeysuckle motives and acanthus scrollings.

Total height, 29 inches.

From the famous collection of Prof. Poddio, Bologna.

O. H. Kellway

362—Sculptured Statuary Marble Statuette
By Bernini, Italian Seventeenth Century

105. "David." Graceful standing figure in classic garb, holding a sword in right hand, his other held to his breast. On oblong base. *Height,* 25 *inches.*

L. Golde

363—Bronze Statuette *By Pierre Puget* (1622-1692)

150. "Neptune." Finely modeled and dignified figure of the "God of the Sea." Standing with right foot on the head of a curling dolphin. In his right hand he carries a trident. Very rich patina of yellow-green and deep green. On molded square alabaster pedestal, mounted with *cuivre doré* pateræ. *Total height,* 15 *inches.*

From the collection of Archduke Francis.

TEXTILES OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

F. Alvin

364—Rose-crimson Cut-velvet Cushion

40. *Genoese Sixteenth Century*

Scrolled cartouche shape. Woven with infloretted conventionalized bouquet and scrollings in charming deep rose, on satin ground. Trimmed with tasseled fringe.

L. Golde

365—Gold-embroidered Blue Velvet Cushion

Italian Renaissance

170. Oblong. Central panel of sapphire-blue velvet, enriched with yellow silk appliqué; displaying medallion occupied by coronetted M and surrounded by Gothic leaf scrollings. Border of rose-crimson velvet. Trimmed with silk edging.

Mrs. Henry Alexander.

366—Needlework Cushion *English Seventeenth Century*

80. Square. Displaying jardinières of flowers standing in landscape with squirrel and rabbit in the foreground. Executed in petit- and gros-point with rich colors on sapphire-blue grounds. Trimmed with tasseled fringe.

Barnet Agt. M.

367—Needlework Cushion *English Seventeenth Century*

120. Similar to the preceding. Varying in colors; crimson and brown grounds.

L. Golde.

368—Gold-embroidered Blue Velvet Cushion

180. *Italian Renaissance*

Oblong. Lustrous sapphire-blue velvet, enriched in yellow silk appliqué with sacred medallion surrounded by Gothic leaf and husk scrollings. Trimmed with border of crimson velvet. Trimmed with silk edging and crimson tassels.

S. M. Barnet.

369—Gold-embroidered Blue and Crimson Velvet Cushion

160. *Italian Renaissance*

Oblong. Crimson velvet center, with end panels of lustrous blue velvet, enriched with yellow silk appliqué of Gothic scrollings. Trimmed with silk edging and crimson tassels.

Bernet Agt N.

370—Needlework Cushion *French Seventeenth Century*

270. Square. Center medallion displaying allegorical scene, "Justice Enthroned Weighing the Enormity of a City," seen in flames in the distance. Rare medallioned fruit and bird border. Executed in petit-point and point St. Cyr with fine rich harmonious colors.

From the collection of Mme. Guillemet, Paris.

Bernet Agt N.

371—Needlework Cushion *French Seventeenth Century*

330. Square. "Henri II and His Immediate Family Enjoying the Pleasures of the Country." The gallant king stands in foreground, his family grouped around him. Rising rough distance, with châteaux and vines of flowers. Executed in petit-point, gold threads and point St. Cyr, in rich harmonious colors.

From the collection of Mme. Bernard, Passy, France.

Crossland.

372—Two Gold and Silver Embroidered Velvet Apparels *Italian Renaissance*

360. Deep rich crimson velvet; enhanced in gold and silver threads with beautiful strap-scrolled medallions, enclosing "Sacred Lamb" in one and "Vase of Lilies" in other; fine husk scrollings emanate from the medallions. Trimmed with gold galloon.

21½ inches by 16½ inches.

Mrs. George.

373—Two Gold Needle-painted Amices *Italian Renaissance*

320. Wine-red velvet; enriched with medallions and delightful strap and leaf scrollings. Subjects in medallions, "St. Jerome" and "St. Francis of Assisi."

Bernet Agt N.

374—Two Embroidered Wine-red Velvet Cushions

420. *Italian Renaissance*

Oblong, deep close-pile velvet; enriched in appliqué silks with floral arabesque motives and leaf scrollings. Trimmed with multi-colored tassels.

32 inches by 21 inches.

L. Golde

375—Embroidered Wine-red Velvet Cushion

200 *Italian Renaissance*

Similar to the preceding.

Mrs. George.

376—Two Gold-embroidered Velvet Amices *Italian Renaissance*

180. Lustrous red velvet; enriched in gold threads and passages of blue and yellow silks, with arabesque scrollings and Gothic leafage.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mme. Cillidori.

377—Gold Needle-painted Chasuble *Italian Renaissance*

525. Field of crimson, silvery ivory and golden yellow brocatelle; displaying interlacing Gothic leaf scrollings and flowers. Orphreys, of solidly wrought gold threads and colored silks, paneled with columned niches occupied by standing figures of saints with their emblems.

A. Wood.

378—Gold Needle-painted Velvet Chasuble *Italian Renaissance*

1457. Close-pile, fluctuating deep ruby velvet. Enriched with beautiful orphreys of solid gold threads, delicately touched with colored silks. Displaying seven medallions of various apostles within oblong panels enhanced with scrolled chimeræ and finished with embroidered bands simulating gold galloon.

M. Haas.

379—Purple Drap d'Or Brocade Altar Frontal

Florentine Seventeenth Century

500. Composed of five panels; finished with galloon. Woven solidly in gold threads with tulip and husk ogivals occupied alternately with fleurs-de-lis and "Doves Bearing Olive Branches." Fringed and compartmented border at crown of scrolled yellow drap d'or brocade.

Height, 2 feet 8 inches; length, 9 feet.

(*Illustrated*)

M. Haas.

380—Amethyst Velvet Cope *Italian Seventeenth Century*

425. Heavy-pile velvet, fluctuating to light gemlike tones. Orphreys of gold and silver Venetian brocade with similar purple grounds, displaying fantastic scrollings and trailing flowers.

Length, 3 yards; depth, 1 yard 15 inches.

No. 379—Purple Drap d'Or Brocade Altar Frontal (*Florentine Seventeenth Century*)

E. W. Hellwig

381—Gold-embroidered Ruby Velvet Cope *Italian Sixteenth Century*

625

Lustrous close-pile ruby velvet. Orphreys enriched in gold; silver threads and passages of green, blue and yellow silks, with cartouched coats-of-arms and panels of saintly figures supported and interrupted by a long staff entwined with acanthus leaves and husks. Hood with arabesqued jardinières.

Length, 3 yards 5 inches; depth, 1 yard 16½ inches.

M. Haas.

382—Gold-embroidered Green Velvet Cope *Italian Renaissance*

750. Heavy-pile apple-green velvet; fluctuating with fine lighter areas. Orphreys and hood, enriched in raised silks appliqué with interlacing Gothic leaf arabesques paneled with narrow staff and leaf borders. Hood trimmed with latticed gold fringe.

Length, 3⅓ yards; depth, 1 yard 21 inches.

H. G. Kelekian

383—Sapphire-blue Drap d'Or Velvet Cope *Italian Fifteenth Century*

1000.

The field, hood and orphreys, displaying meandering leaf bands in gold touched with blue and placed on soft sapphire-blue velvet bands; the golden bands are husked at intervals and emit scrollings of flowers and pineapples in cut blue velvet on broad intermediate grounds of gold. The field, hood and orphreys trimmed with bands of yellow and rose floral velvet and crimson edging.

Length, 3 yards 6 inches; depth, 1 yard 17 inches.

(*Illustrated*)

M. Levi.

384—Drap d'Or Brocade Dress *Venetian Seventeenth Century*

50. Child's dress, pleated at waist and having short open sleeves. Deep blue, woven in gold, pink and ivory with fantastic scroll panels and sprays of flowers. Trimmed with gold galloon.

A. A. Arnold.

385—Gold Brocade Dress *French Eighteenth Century*

375. Consisting of small vest, frontal panel and dress. Beautiful damassé changeable blue ground. Woven with small arcaded temples and trees supported by scrolling gold ribbon motives. Trimmed with gold lace.

No. 383—Sapphire-blue Drap d'Or Velvet Cope
(Italian Fifteenth Century)

H. F. Lawson

386—Drap d'Or Blue Brocade Dress *Venetian Sixteenth Century*

75. Fluctuating blue ground; richly woven in soft pink, silver, pale green and gold with highly conventionalized scrollings of pomegranates and leafage. Trimmed with gold lace.

Note: Rare heavy weaving, exceptionally fine in texture.

(*Illustrated*)

H. F. Lawson.

387—Jardinière Velvet Cover *Venetian Sixteenth Century*

145. Fluctuating rose-du-Barry velvet; woven with beautiful recurring ivory, rose and canary-green palmettes, displaying fanlike motives of carnations and tulips. Trimmed with patterned gold galloon.

69 *inches by* 50 *inches.*

Note: While the weaving is Venetian, the pattern retains the motives derived from the Saracenic Rhodian School.

H. F. Lawson.

388—Embroidered Amethyst Velvet Cover

Italian Seventeenth Century

550. Lustrous rich amethyst jaspé velvet, with fluctuating areas of warmer tones. Enriched with narrow borders of scrolled rosaces in straw-yellow silk.

3 *yards* 3 *inches by* 2 *yards* 28 *inches.*

A. Arnold.

389—Large Needlework Cover *French Sixteenth Century*

650. Tawny-crimson field; enriched with jardinière emitting scrollings of large fruit and flowers which ramify the entire field. Broad border, with jardinières at centers and corners emitting similar scrollings of rare fruit and flowers. Executed in fine gros-point with rich mellow harmonious colors.

3½ *yards by* 1 *yard* 28 *inches.*

No. 386—Drap d'Or Blue Brocade Dress
(Venetian Sixteenth Century)

Mme. Cattaneo

390—Drap d'Or Brocade Cover *Venetian Seventeenth Century*

175. Lustrous ground of gold threads and shimmering yellow silk; displaying irregular basket panneaux and trailing sprays of finely conventionalized flowers. Woven in old-red, pink, blues and threads of silver. Trimmed with gold galloon.

2 yards 10 inches by 2 yards 8 inches.

A. Arnold.

391—Apple-green Velvet Cover *French Eighteenth Century*

175. Lustrous close-pile velvet; fluctuating in the light with pale jade-like tones and deeper areas. Paneled and trimmed with patterned gold galloon.

3 yards 5 inches by 2⅔ yards.

O. Erlanger.

392—Needlework Panel *English Tudor Period*

175. "Queen Elizabeth Rusticating." Uneven rising ground sparsely wooded, amid which are fruiting trees, flowers and birds; occupied at left by a castle and a crenellated wall leading to an edifice beyond view at right. The Queen, in quaint hoop skirt, is about center; she carries a basket and bag in her hands. A youthful swain is seated before the castle playing a lute, while his dog dances nearby. A cunning cupid about to loose a shaft is before the wall. Petit-point, executed in rich deep blues and greens enlivened with crimsons and yellows.

Height, 13 inches; width, 26½ inches.

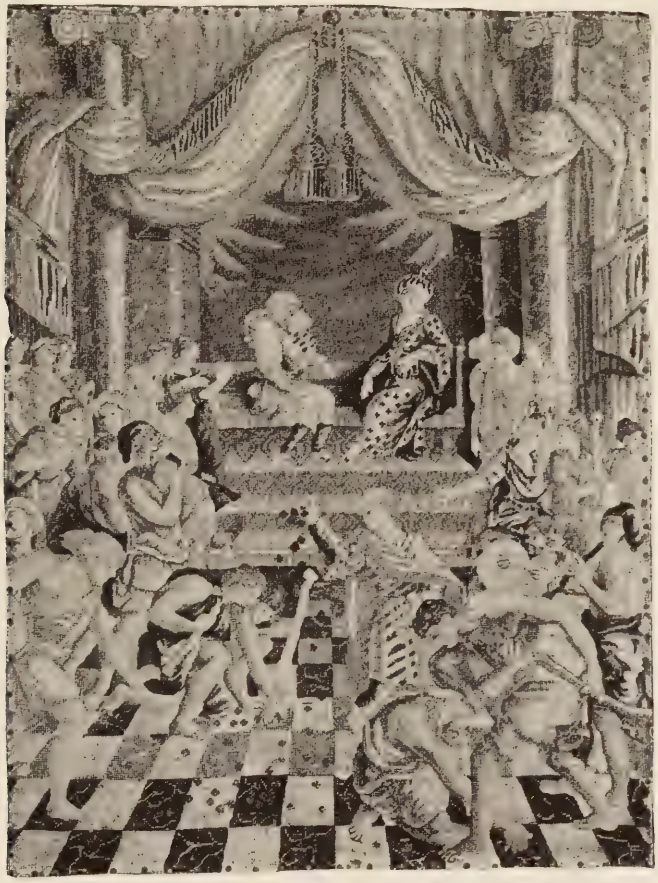
Mrs. E. S. Fickter.

393—Remarkable Needlework Panel

525. *English Seventeenth Century*

"Rebecca at the Well." Arched panel, with floral border at crown and sides; on tawny-brown ground. Eastern landscape, occupied at left by Rebecca standing at well; before her Abraham's servant is offering a chain of pearls. Her two sisters are behind the well, two camels and an attendant. Executed in extremely fine petit-point with relieving gros-point in rich colors. Original walnut frame.

Height, 25½ inches; length, 47½ inches.



J. Olive

394—Needlework Panel *French Seventeenth Century*

1425. "Scene from an Italian Comedy." Executed in petit-point with rich harmonious colors. On a columned and draped dais at back a queenly figure is seated beside an elderly hunchback who, much to her disgust, is paying court to her. At left and right of the marble-tiled foreground are two groups struggling for largess thrown by an attendant.

Height, 21½ *inches; width,* 16 *inches.*

Bernet Agt N.

395—Needlework Panel *English Sixteenth Century*

400. "The Life of the Virgin." Four panels bordered at crown and foot with scrolled flowers and fruit, parted at center with two vine-entwined columns. Presenting "The Adoration of the Magi," "The Flight to Egypt," "The Assumption" and "Coronation of the Virgin." Executed in petit-point in mellow tones of yellows, blues, greens and ivories.

Height, 31½ *inches; width,* 28 *inches.*

J. Chein.

396—Needle-painted Picture *French Seventeenth Century*

525. "The Judgment of Solomon." Entirely executed in exceedingly fine petit-point. The king is seated on the canopied "High Seat of Justice" before the city gate; two soldiers attend him at left and right. At the foot of the throne an executioner stands waiting for the command to cleave the infant in twain before the two mothers' eyes. Varied tones of Royal blue in the principal draperies are relieved by dull reds, yellows, greens and tans. In original carved and gilded frame.

32½ *inches; width,* 26½ *inches.*

The Hayden Co.

397—Important Needlework Cover *Italian Seventeenth Century*

1000. Ivory field, beautifully enriched with jardinières at corners, emitting heart-shaped motives of flowers and rare fruit scrolling toward center and ramifying the whole field; gay-plumaged birds are perched at intervals amid the scrollings. Rare golden-yellow borders of recurring scrollings of fruit and flowers with perched birds. Executed in petit- and gros-point with rich crimsons and pastel colors. Trimmed with tasseled yellow fringe.

3 *yards* 2 *inches by* 2 *yards* 5 *inches.*

(*Illustrated*)

No. 397—Important Needlework Cover
(Italian Seventeenth Century)

A. Stackhouse

398—IMPORTANT NEEDLEWORK PANEL *French Henry II Period*

1450 "The Death of St. Louis": Louis IX of France. The aged king, wearing wonderful patterned blue robes, is seated on a Renaissance throne; before his feet is his favorite hound. At left stands his son Philip, wearing elaborate court attire, closing the king's eyes with a kerchief, and beyond are two members of the household in agitated conversation. At right is the Sieur de Joinville, bearded and wearing plumed hat, and near him are three of the king's daughters. The throne is placed on a tesselated pavement, and immediately beyond it rise columned edifices, and further edifices in the distance. Executed in exquisite petit-point in very rich golden-yellows, fine blues, old-reds, greens, pinks and orange-browns, giving a charming golden glow throughout. Carved oak frame in the French Renaissance style.

Height, 43½ inches; length, 61½ inches.

From the collection of Baron Courreval, France.

(*Illustrated*)

Mme. Cattadore

399—NEEDLE-PAINTED VELVET PROCESSIONAL CROSS

575 *Flemish Sixteenth Century*

Wine-red velvet; the cross enriched in gold thread and silks with scene at juncture, "The Death of the Virgin"; under, within two niches, "Christ on the Road to Calvary," and "The Annunciation." Trimmed with gold galloon.

Length, 50 inches; width, 22 inches.

Mrs. Spencer.

400—NEEDLEWORK PANEL *French Seventeenth Century*

425 "The Annunciation." The subject within a finely cartouched round medallion flanked by scrollings of acanthus leaves and flowers. Executed in petit-point with rich blues, crimson and golden tones on ivory ground. Leaf carved and gilded frame.

Height, 2 feet 1 inch; length, 6 feet.

Mme. Cattadore

401—TWO CUT GREEN VELVET PORTIÈRES *Louis XIV Period*

550 Rich jaspé cut velvet, on grounds of golden yellow silk; displaying finely scrolled heart-shaped motives sustaining large blossoms. Trimmed with wide gold galloon and fringe. Lined with crimson and ivory brocatelle of an earlier period.

Length, 3 yards 31 inches; width, 1½ yards.

Mme. Cattadore

402—TWO CUT GREEN VELVET PORTIÈRES *Louis XIV Period*

550 Similar to the preceding.

No. 398—Important Needlework Panel (*French Henry II Period*)

H. T. Dawson.

403—Drap d'Or Brocade Baldachino *Italian Sixteenth Century*

140 Rich crimson ground, shot with silver threads. Woven in two tones of solid gold threads with scrolled strap arabesque panels, enhanced with conventional bouquets and husks of pomegranates and pears. Trimmed with varied gold fringe.

Length, 3 *yards* 10 *inches; width,* 3 *yards* 3 *inches.*

A. Arnold.

404—Six Jardinière Velvet Portières

Genoese Seventeenth Century

129 Composed of two breadths each; woven with beautiful alternating motives of lyre scrollings enclosing baskets of flowers and cornucopia-scrolled panels enclosing rare bouquets. Executed in cut and uncut green, rich crimson salmon pink, pale sapphire-blue, purple and yellow, on lustrous deep ivory grounds. Trimmed with green fringe.

Approximately, 51 *yards.*

Length, 4 *yards* 14 *inches; width,* 1 *yard* 7 *inches.*

(*Illustrated*)

No. 404—Six Jardinière Velvet Portières
(*Genoese Seventeenth Century*)

Miss. M. Hague.

405—Important Venetian Lace Flounce *Sixteenth Century*

Point Tagliato; extremely rare toile partially of embroidered cut linen, with miniature figures heavily raised. Displaying beautiful jardinières, emitting intricate interlacing scrollings of flowers, forming medallions at intervals occupied by varied figures of Court beauties. Finished with Gothic scroll borders.

Length, 3¾ yards; depth, 7 inches.

(*Illustrated*)

Mr. Harris.

406—Rare Venetian Lace Flounce *Sixteenth Century*

Beautifully varied toile; displaying strap scrollings interlacing and forming upper and lower oval medallions alternately occupied by large and small floral motives. These flank a central band occupied by intricate rosetted round medallions alternating with lily devices. Small Vandyke edge at foot.

Length, 3⅔ yards; depth, 9 inches.

(*Illustrated*)

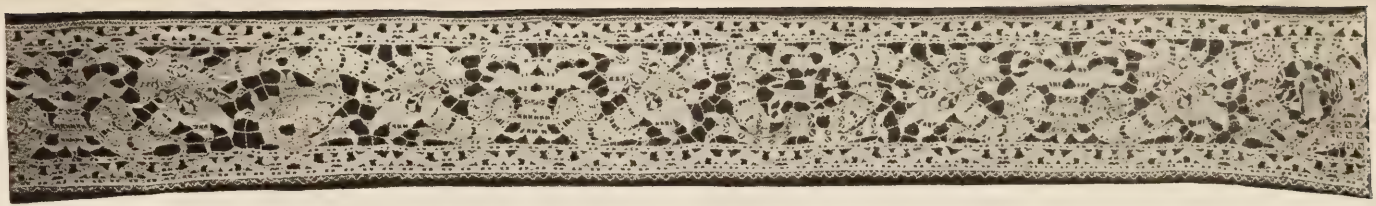
A. Arnold.

407—Exquisite Point de Venise Lace Flounce *Seventeenth Century*

Exceedingly fine and varied toile, with dainty picot raised work and scattered rosace brides. Displaying interlacing strap and leaf scrollings bearing beautiful flowers which are arranged to form cartouche patterns at intervals. Small Vandyke edge at foot.

Length, 2 yards 4 inches; depth, 10 inches.

(*Illustrated*)



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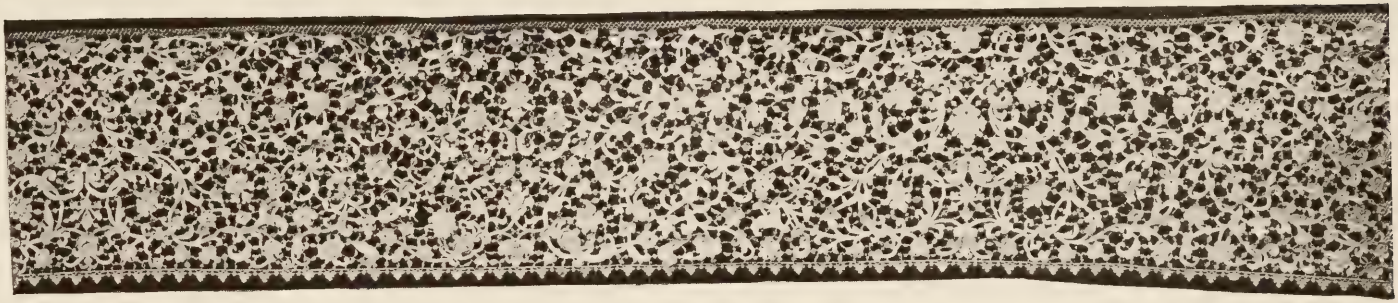


407

Nos. 405-406—Venetian Lace Flounces (*Sixteenth Century*)

No. 407—Exquisite Point de Venise Lace Flounce (*Seventeenth Century*)

A. Arnold.

408—Important Point d'Argentan Lace Flounce

Early Eighteenth Century

9,50. Beautifully varied toile; with blossomed scallops at foot. Enriched with scrolled floral panels occupied by intricate jardinières of flowers; flanked by spouting fountains and festooned medallions of small flowers. Mounted on crimson satin.

Length, 3 *yards* 14 *inches; depth,* 21 *inches.*

(*Illustrated*)

Barnet 14.

409—Exquisite Point de France Lace Flounce

Seventeenth Century

2100. Exceedingly fine and varied toile, raised in portions; with regular, picot brides. Alternately displaying jardinières of flowers and floral heart-shaped motives sustaining pineapple and pomegranate devices. Both of these motives develop scrollings of very beautiful flowers and further pomegranates. Scalloped at foot. Mounted on lavender silk.

Length, 3½ *yards; depth,* 23 *inches.*

(*Illustrated*)

408

409

No. 408—Important Point d'Argentan Lace Flounce (*Early Eighteenth Century*)

No. 409—Exquisite Point de France Lace Flounce (*Seventeenth Century*)

Mr. Harris

410—Gothic Lace Alb *Venetian Sixteenth Century*

2000 Fine sheer linen, enriched with insertions down front, back, sleeves and shoulders; broad cuffs and deep border at foot. The insertions display very beautiful trailing vines of flowers; the cuffs and border have similar vines enclosing medallions of jardinières and double displayed eagles. Crimson silk behind the lace.

(*Illustrated*)

W. Arnold.

411—Point de Venise Lace Coverlet and Four Valances *Seventeenth Century*

1000. Green silk enriched with four central bands of lace paneled with similar border and deep outer borders of very intricately patterned lace. Displaying interlacing scrollings of leaves and flowers in raised toile. Four valances with scrolled floral borders and insertions of similar lace.

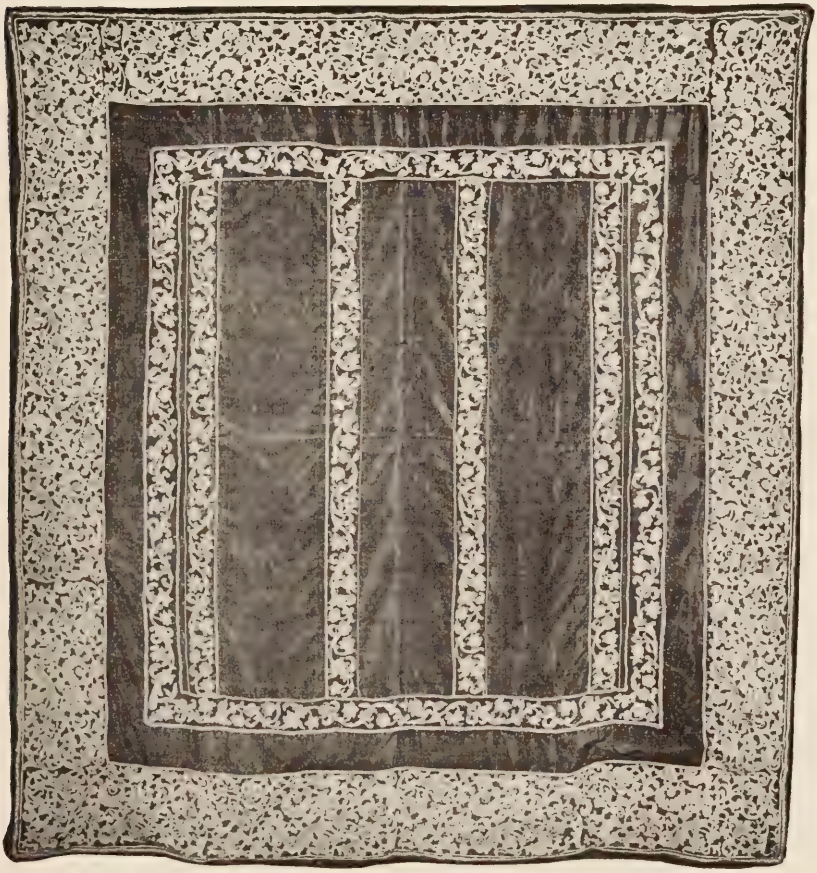
2 yards 20 inches by 2 yards 14 inches.

Two Valances: Length, 1⅔ yards; depth, 17 inches.

Two Valances: Length, 1½ yards.

(*Illustrated*)

410



411

No. 410—Gothic Lace Alb (*Venetian Sixteenth Century*)

No. 411—Point de Venise Lace Coverlet and Four Valances (*Seventeenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ITALIAN AND FRENCH FURNITURE OF THE SIXTEENTH TO THE EIGHTEENTH CENTURIES

A. L. Lowenstein

412—Needlework Box *French Seventeenth Century*

150. Oblong, with slightly domed cover. Beautifully embroidered in colored silks with jardinières of rare loose flowers. Lined with crimson silk.

Height, 7½ inches; length, 16½ inches.

H. Worth

413—Tudor Needlework Coffret *English Sixteenth Century*

200. Oblong, with slightly domed cover. Executed in petit- and gros-point with scrollings of English roses, tulips, carnations and pansies; in yellow, blues, soft greens and dull pinks on a Havana brown ground. Brass-nailed.

Height, 14 inches; length, 26½ inches.

S. R. Koch

414—Carved and Gilded Lectern *Italian Seventeenth Century*

90. Adjustable oblong book-rest; pierced with rosette and leaf scrollings. Scrolled apron with coat-of-arms. On small baluster feet.

Length, 15½ inches.

J. Seymour

415—Two Carved and Gilded Candelabra *Italian Seventeenth Century*

100. Expanding leaf-motived shaft set in a husk at base; supported on large festooned and scrolled boss, rope-molded round plinth with lower member simulating malachite. Central and two tiers of six scrolled arms for candles.

Height, 49½ inches.

W. H. Schlemmer

416—Needlework Walnut Footstool *French Seventeenth Century*

90. Oblong top, covered in gros-point displaying floral bouquet; on tawny-black ground. Baluster legs apparently of a later period.

Height, 15½ inches; length, 7 inches.

Mrs. F. Franklin

417—Needlework Walnut Stool *French Eighteenth Century*

100. Similar to the preceding; baluster legs apparently of a later period.

Mrs. Mary Dreier.

418—Inlaid Tulipwood Commode *French Eighteenth Century*

120. Serpentined ends and front; fitted with two drawers, enriched with stellate medallions and interlacing bandings. On short cabriole legs. Brêche violette marble top.

Height, 30 inches; width, 22 inches.

From the collection of Mme. Bernard, Passy, France.

A. Walker.

419—Small Venetian Lacquer Side Table

Early Eighteenth Century

140. Oblong galleried top, with serpentined front; fitted with two drawers. On cabriole legs. Decorated with scroll-medallions of flowers in color and gilding. *Height, 34 inches; width, 18 inches.*

Mrs. L. V. Weil

420—Inlaid Satinwood Side Table *Italian Eighteenth Century*

80. Serpentined oblong top; front fitted with three drawers; inlaid with kingwood bandings. On cabriole legs.

Height, 35 inches; width, 22 inches.

Richard Lounsbery.

421—Carved Walnut Center Table *Spanish Sixteenth Century*

150. Oblong top, in one piece. Supported on open unusually well-scrolled lyre ends, enriched with quaint leaf motives. Reinforced with finely balustered iron rods to center of top.

Height, 34 inches; top, 50½ inches by 29½ inches.

L. Golde.

422—Two Crystal and Cuivre Doré Mirrors

Venetian Eighteenth Century

660. Scrolled cartouche shape; with mirrored frame bordered with *cuivre doré* rocaille scrollings and open pediment. Enriched with cut-glass sprays of flowers.

Height, 3 feet 11 inches; width, 2 feet 3 inches.

H. F. Dawson.

423—Six Tooled Leather Walnut Armchairs

Italian Seventeenth Century

660 Oblong back; paneled with gilded coats-of-arms, figure and scroll borders, seat in similar brown hide. Supported on stretchered bulbous baluster legs.

M. Seligman.

424—Two Tooled Leather Armchairs

Italian Seventeenth Century

180. Similar to the preceding. Scrolled open stretchers, vary in minor details.

W. Howe

425—Two Carved Walnut Sgabello Chairs

330. *Italian Sixteenth Century*

Inverted pear-shaped back; enriched with fine cartouche motives and scrolling. Scrolled lozenge-shaped seat having round sunk panel. Frontal support, pear-shaped with dolphin embellishment and scrollings.

Mrs. N. S. Goldberger.

426—Flemish Tapestry Walnut State Chair *Sixteenth Century*

200. Oblong back and seat covered in tapestry; woven with mellow-toned clusters of flowers on tawny grounds; bordered with yellow trailing vines. Italian Renaissance frame; with flat scrolled arms and terminals, enriched with gilded leaf motives. Supported on baluster legs, having similar double frontal and side stretchers.

Mrs. L. Langelotti

427—Renaissance Tapestry State Chair

Flemish Sixteenth Century

450. Oblong back, covered in Renaissance tapestry, woven with oval medallioned landscape, scrollings and flowers; seat with vase of flowers. Walnut frame with leaf-scrolled terminals. Scroll-molded open arms. On paneled square legs with elaborate pierced leaf-scrolled stretcher.

A. Arnold

428—Two Aubusson Tapestry Armchairs

French Eighteenth Century

850. Molded cartouche back, armpads and seat; covered in beautiful Aubusson tapestry, displaying beribboned pastoral trophies amid charming loosely trailing flowers on rose-du-Barry grounds. Scrolled arms and cabriole legs, enriched with shell motives and leafage.

H. F. Dawson

429—Tapestry Walnut State Chair

Florentine Sixteenth Century

500. Oblong high back and seat, covered in tapestry; woven with demi-figure of a maiden holding a large festoon of luscious fruit in her two hands; seat with cartouched coat-of-arms and further fruit. Executed in rich crimson, pale blue, greens, ivories and yellows. Back with gilded leaf terminals; flat molded arms; supported on baluster legs with cross stretchers having lion paw feet.

From the Bardini Collection.

H. F. Dawson

430—Two Gilded Tooled Leather Walnut State Chairs

Italian Sixteenth Century

600. Oblong back, with gilded leaf terminals and seat of brown hide; finely enriched with gilded tooling, the back with intricate scrolled medallions and borders, the seat with medallioned border; trimmed with brass nails and fringe. Molded open arms on baluster supports continuing into legs having cross stretchers at base terminating in paw feet.

From the famous collection of Signor Bardini.

J. H. Fry.

431—Inlaid Walnut Dantesque Chair

Florentine Sixteenth Century

275.

Curule folding frame, with massive scrolled arms terminating in rosettes and inlaid with boxwood lines. Flexible fringed back panel and loose seat covered in contemporary rose-crimson velvet.

From the famous collection of Prof. Poddio, Bologna.

J. H. Fry.

432—Inlaid Walnut Dantesque Chair

Florentine Sixteenth Century

275.

Similar to the preceding.

From the famous collection of Prof. Poddio, Bologna.

H. F. Dawson

433—Two Carved and Gilded State Chairs

Florentine Sixteenth Century

300. Oblong back and seat; covered in small floral patterned crimson and golden-yellow brocatelle. Back with gilded scrolled leaf terminals. Scrolled arms, with acanthus leaves. On square legs having paw-footed cross stretchers and elaborately gilded frontal stretcher.

From the Bardini Collection.

P. Sestieri

434—Six Mahogany Chairs, Mounted in Cuivre Doré

Empire Period

1050. Back curving into seat covered in broadly striped blue Roman silk, surmounted by a laced panel displaying in *cuivre doré* a winged medallion. Supported on outcurving square tapering legs. Mounted in *cuivre doré* with leonic masks, claw feet, panel moldings, stellate motives and rosettes.

Bought by Signor Bardini directly from the apartment of Princess Pauline Borghese, Rome.

From the famous collection of Signor Bardini.

P. Sestieri

435—Mahogany Settee, Mounted in Cuivre Doré

Empire Period

300 Similar to the preceding.

Height, 2 feet 6½ inches; length, 7 feet 3 inches.

Bought by Signor Bardini directly from the apartment of Princess Pauline Borghese, Rome.

From the famous collection of Signor Bardini.

L. L. Stein

436—Two Carved Walnut Armchairs *Régence Period*

200. Molded cartouche back, and shaped seat cannée. Open scrolled arms and cabriole legs, enriched with leafage, rocaille and flowers. Loose seat and armpads covered in blue floral damask.

From the collection of the Duc d'Uzès.

L. L. Stein

436 a Armchair.

100.

Mrs. William Whiting

437—Mounted Inlaid Kingwood Library Table

Louis XV Period

190. Serpentined oblong top; enriched with exceptionally fine matched medallions; fitted with three drawers. On cabriole legs. Mounted in *cuivre doré* with scrolled rocaille escutcheons, knees and toes.

Height, 2 *feet* 5½ *inches; length,* 3 *feet* 10 *inches.*

F. Seymour.

438—Inlaid Tulip and Kingwood Commode, Mounted in Cuivre Doré

Louis XVI Period

400. Semicircular; frieze fitted with drawer; two deep drawers under flanked by two end enclosing doors. Enriched with large basket of flowers on drawers and vases of similar flowers on doors. Mounted in finely chiseled *cuivre doré,* the frieze with husked open interlacing oval medallions, the drawers with ribbon oval escutcheons. Tapestry gray marble top.

Height, 35 *inches; length,* 50 *inches.*

H. F. Dawson

439—Carved Walnut Sgabello Chair

Florentine Sixteenth Century

1200. Lyre back, deeply carved with *amorino* seated amid scrollings of acanthus leaves. Shaped molded seat. Frontal support, enriched with mermaid having bifurcated tail and scrollings.

(*Illustrated*)

No. 439—Carved Walnut Sgabello Chair
(*Florentine Sixteenth Century*)

Mansfield Ferry.

440—Carved Walnut Center Table *French Renaissance*

500. Oblong top; finely molded pendented frieze. Supported on nine columnar legs having Ionic capitals and molded flat H central stretcher with flanking T-stretchers. Rich patina.

Height, 32 inches; top, 55 inches by 34½ inches.

From the collection of Mme. Bernard, Passy, France.

(*Illustrated*)

No. 440—Carved Walnut Center Table
(French Renaissance)

G. Arnold.

441—Carved Walnut Cassone *Italian Renaissance*

Molded oblong top, with similarly molded dome; incurved frieze, enriched with intricate flutings. Curved body with central cartouched coat-of-arms, flanked by large scrolled flutings and acanthus-leaf corners. On claw feet.

Height, 1 *foot* 11 *inches; length,* 5 *feet* 3 *inches.*

Pitt Rochner.

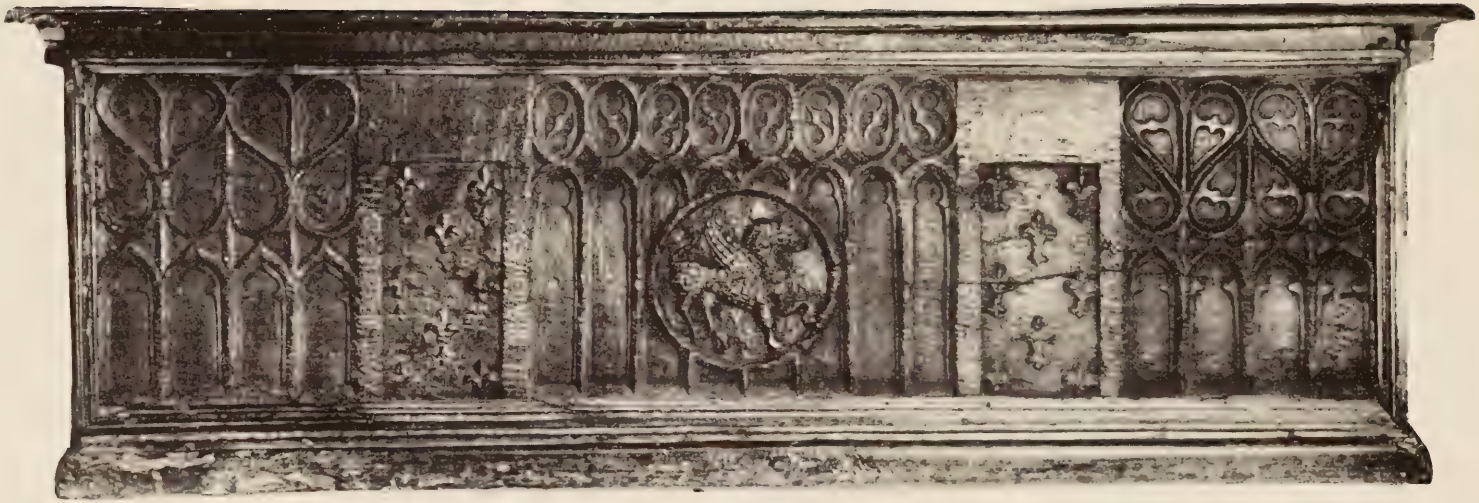
442—Carved Walnut Cassone *Florentine Gothic*

Molded oblong lifting top. Front finely enriched with medallion occupied by winged lion, "The Emblem of St. Mark," crowned by Gothic tracery, flanked by fleurs-de-lis in panels and further intricate tracery. In original condition.

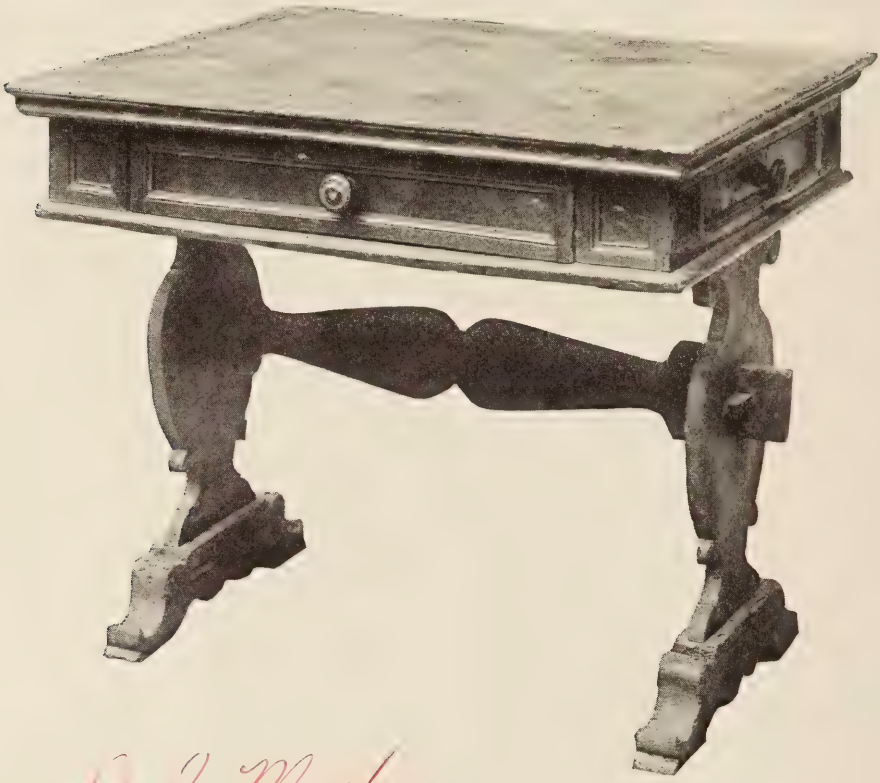
Height, 1 *foot* 10 *inches; length,* 5 *feet* 5 *inches.*

Note: This fine specimen of "Gothic Cassone" is in its original condition and similar cassoni are rarely to be found even in Italy.

(*Illustrated*)



No. 442—Carved Walnut Cassone (*Florentine Gothic*)



A. J. Mackay

443—Inlaid Walnut Table *Umbrian Fifteenth Century*

320. Molded oblong top; inlaid with bandings. Unusually fine paneled frieze, with frontal drawer and mock side drawers; trimmed with turned knobs. On scrolled oval end supports having valanced scroll cross feet and shaped stretcher.

Height, 31 inches; width, 35 inches; depth, 29 inches.

J. P. Mabon.

444—Needlework Footstool *Henri II Period*

200. Oblong top; covered in exquisite petit-point displaying figure of a Court personage seen before an espaliered grapevine bearing much fruit. Executed in very rich crimson, greens, blues and yellows. Carved oak frame, apparently of a later period.

From the collection of Comte Coffinières de Nordeck, France.

Bernet Mgt M.

445—Needlework Footstool *Henri II Period*

210 Similar to the preceding. Subject, "Henri II," wearing armor before a landscape. Frame apparently of a later period.

From the collection of Comte Coffinières de Nordeck, France.

Mrs. E. F. Pease

446—Needlework Walnut Marquise *French Eighteenth Century*

Scrolled horseshoe back and arms; covered in gros-point developing scrollings of beautiful crimson poppies on ivory grounds. Supported on cabriole legs, apparently of a later period.

Height, 3 feet 2 inches; length, 4 feet 3½ inches.

Mrs. C. H. Lebolt.

447—Needlework Walnut Marquise *French Eighteenth Century*

725. Similar to the preceding. Frame apparently of later date.

Mrs. E. G. Linder

448—Two Needlework Walnut Armchairs *French Eighteenth Century*

550. Similar to the preceding. Frames apparently of later date.

Charles of London.

449—Aubusson Tapestry Gilded Canapé *French Eighteenth Century*

450 Molded, shaped back, armpads and seat covered in Aubusson tapestry; displaying festooned oval medallions of Pastoral subjects and animals illustrating an episode in La Fontaine's Fables. Executed in rich blues, crimsons and pastel colors on ivory grounds. Scrolled and fluted arms. On fluted tapering round legs.

Height, 3 feet 2 inches; length, 5 feet 3 inches.

S. M. Audibert

450—Aubusson Tapestry Fauteuil *French Eighteenth Century*

220. Similar to the preceding.

Mrs. Benj. Stern

451—Renaissance Brussels Tapestry Walnut State Chair
Italian Sixteenth Century

Jos.

Oblong back, with gilded leaf terminals, and deeply box-valanced seat covered in tapestry; the back displaying figure of nymph within a niche; the seat with cartouched medallion enclosing allegorical subject surrounded by flowers and scrollings. Flat molded arms; on square stretchered legs.

R. Tolentino

452—Two Needlework Walnut Chairs *Louis XIII Period*

452.

High serpentined oblong back and seat, covered in petit- and gros-point; displaying in backs, "Peasants at their Avocations," amid scrollings of flowers. Seats similar, with birds. On finely balustered and stretchered legs.

From the collection of Mme. Jaymmes, Paris.

A. Arnold.

453—Two Needlework Walnut State Chairs

Italian Seventeenth Century

500.

High oblong back, with cupid-bow crown and seat; covered in beautiful solid embroidery, displaying varied gay-plumaged birds, butterflies, fruit and beribboned flowers in rich harmonious colors on ivory grounds. Finely scrolled arms; on cabriole legs with shell knees and scroll-molded stretchers.

From the Davanzati Palace Collection.

Wm. R. C. Weil

454—Needlework Walnut State Chair

Italian Seventeenth Century

250.

Similar to the preceding.

From the Davanzati Palace Collection.

Mrs. T. Schumacher

455—Flemish Tapestry Walnut Sofa *Louis XIII Period*

6.7. Oblong back, with winged arms and seat having deeply valanced front covered in fine verdure tapestry having golden-yellow borders displaying trailing flowers interrupted by military trophies. On shaped and stretchered legs.

Height, 3 feet 6 inches; length, 6 feet 8 inches.

From the collection of the Baron de Courreval, France.

(*Illustrated*)

No. 455—Flemish Tapestry Walnut Sofa (*Louis XIII Period*)

P. A. C. Smith.

456—Verdure Tapestry Walnut Chaise-longue

French Eighteenth Century

Molded serpentined head; with scroll-paneled arms and loose seat cushion; covered in Aubusson seventeenth century verdure tapestry displaying groves of trees and fruit. Supported on eight cabriole legs, enriched with bouquets of flowers.

Height, 3 feet 3 inches; length, 6 feet 3 inches; width, 2 feet 6 inches.

From the collection of Comte Coffinières de Nordeck, France.

(*Illustrated*)

No. 456—Verdure Tapestry Walnut Chaise-longue
(French Eighteenth Century)

J. R. Perkins

457—Two Needlework Carved Walnut State Chairs

French Seventeenth Century

1350. High serpentined oblong back and seat, covered in petit-gros-point and point St. Cyr. The backs with scrolled medallion occupied by "Allegorical Subject." Seat with fantastic floral and fruit scrollings. Finely scrolled open arms, terminating in shell motives. On shell valanced cabriole legs and scrolled X-stretchers.

Mrs. F. Langelotte

458—Important Needlework State Chair *Henri II Period*

900. Arched back and seat, covered in exceedingly fine petit-point displaying subject, "The Five Senses"; the back displaying four ladies of the Court in beautiful contemporary costumes, al fresco, playing a guitar, in conversation and plucking bunches of grapes from an espaliered vine bearing many grapes. Seat with three similarly costumed auxiliary personages, before a château and Italian garden. Executed in rich crimsons, blues, yellows, ivories and old-reds. Trimmed with gold lattice fringe. Walnut frame, similar to the famous example in the Louvre, apparently of a later date; with paneled back supports, open leaf-scrolled arms and columnar legs having molded box stretcher.

From the collection of Comte Coffinières de Nordeck, France.

Mrs. F. Langelotte

459—Important Needlework State Chair *Henri II Period*

900. Similar to the preceding. Frame apparently of a later period.

From the collection of Comte Coffinières de Nordeck, France.

A. Dallinoqua

460—Needlework Walnut Armchair *Louis XIII Period*

525. Serpentined oblong back, armpads and seat; covered in petit-gros point and point St. Cyr in the features of subjects. The back with "The Crowning of Venus and Adonis" amid scrollings; seat subject, "Fox and Crane," from La Fontaine's Fables, amid similar scrollings. Open arms, with scrolled supports; similarly scrolled legs with unusual straight H-stretcher.

From the collection of Comte Coffinières de Nordeck, France.

Wright and Wright

461—Needlework Walnut Armchair *Louis XIII Period*

400. Similar to the preceding. With gros-point needlework developing ivory medallions enclosing fine floral bouquets.

From the collection of Comte Coffinières de Nordeck, France.

Louis Long.

462—Needlework Walnut Armchair *Louis XIII Period*

325. Similar to the preceding. Gros-point needlework, developing beautiful scrollings of crimson and brown poppies; on golden-yellow grounds.

From the collection of Comte Coffinières de Nordeck, France.

Louis Long

463—Needlework Walnut Armchair *Louis XIII Period*

350 Similar to the preceding. Gros-point, with the poppies more intense in coloring.

From the collection of Comte Coffinières de Nordeck, France.

Mrs. Miles

464—Needlework Walnut Chair *Louis XIII Period*

300. Oblong serpentined back and seat; covered in gros-point developing birds amid rich floral scrollings on tawny-brown grounds. On typically scrolled round legs, with similar fine stretchers.

From the collection of Comte Coffinières de Nordeck, France.

Mrs. Miles

465—Needlework Walnut Chair *Louis XIII Period*

300. Similar to the preceding.

From the collection of Comte Coffinières de Nordeck, France.

Charles S. Levy.

466—Needlework Walnut State Chair *Louis XIII Period*

450. High oblong back and seat, covered in petit-point displaying strap-arabesqued floral cartouches on ivory and crimson grounds. Exceptionally fine open scrolled arms and double stretchered legs.

From the collection of Comte Coffinières de Nordeck, France.

467—Needlework Walnut State Chair *Louis XIII Period*

Cat. High back and seat, covered in petit-grospoint and point St. Cyr displaying allegorical figures amid floral scrollings; executed in rich harmonious colors. Open scrolled arms and stretchered legs.

From the collection of Mme. Guillemet, Paris.

468—Needlework Walnut State Chair *Louis XIII Period*

Out. Similar to the preceding.

From the collection of Mme. Guillemet, Paris.

John O. Wellwood.

469—Needlework Carved Walnut Settee *Louis XIII Period*

166. High oblong back; displaying in gros- and petit-point, and the features of the figures in point St. Cyr, three scrolled medallions enclosing varied figures of "Court Beauties and Landscapes," surrounded by arabesqued scrollings and flowers on tawny grounds. Seat with similar arabesques and flowers. Executed in rich harmonious colors. Supported on three sets of scrolled lyre-shaped legs with scrolled stretchers.

Height, 3 *feet* 8 *inches; length,* 5 *feet* 10 *inches.*

(*Illustrated*)

No. 469—Needlework Carved Walnut Settee
(*Louis XIII Period*)

Mr. Mc Cutty

470—Needlework Carved Walnut Settee *Régence Period*

800. Molded quaint triple-arched back, armpads and loose cushion seat covered in fine gros-point developing scrollings of flowers in rose-pinks and yellows on rich ivory grounds. Open scrolled arms; on valanced cabriole legs enriched with husks and leaves.

Height, 3 feet 7 inches; length, 7 feet.

(*Illustrated*)

No. 470—Needlework Carved Walnut Settee
(*Régence Period*)

Bernet Agt N.

471—Needlework Carved Walnut Canapé

French Eighteenth Century

800. Arched molded back scrolling into arms and seat; covered in petit-point, executed in rich colors on cream grounds. The back with three scrolled medallions enclosing scenes illustrating the mythological story of "Baucis and Philemon." The seat with similar medallions of Mars and Venus. The medallions are interupted by floral scrollings on tan grounds. Supported on cabriole legs enriched with floral motives.

Height, 3 feet 4 inches; length, 5 feet 9 inches.

(*Illustrated*)

No. 471—Needlework Carved Walnut Canapé
(French Eighteenth Century)

Mme. Cattadori.

472—Needlework Carved Walnut Set

French Eighteenth Century

Consisting of berceuse canapé and four fauteuils. Scroll-molded frames, enriched with flowers, husks and cabriole legs. Canapé, displaying three scrolled medallions in back, enclosing figures illustrating scenes from an Italian Comedy; the seat with similar central medallion flanked by animals; both surrounded with floral scrollings on black grounds. Fauteuils, with varied classic "Hunting Scenes" in backs; the seats with animals illustrating La Fontaine's Fables. Executed in petit- and gros-point in rich mellow colors.

Canapé: Height, 40 inches; length, 54½ inches.

(*Illustrated*)

No. 472—Needlework Carved Walnut Set
(French Eighteenth Century)

Bernet Agt N.

473—Aubusson Tapestry Carved and Gilded Suite *Louis XVI Period*

Consisting of large settee and six armchairs. Oval ribbon-molded back, armpads and seat covered in finely woven Aubusson tapestry; displaying in backs medallions of "Juvenile Children Playing," after Boucher, garlands and baskets of flowers; on charming champagne grounds. Seats with animals after Oudry, illustrating La Fontaine's Fables; woven in rich harmonious colors. On reed fluted tapering round legs.

Height, 3 feet 5 inches; length, 6 feet 6 inches.

(*Illustrated*)

A. J. Macken

474—Two Silvered Carved Torchères *Italian Sixteenth Century*

Finely shaped baluster shafts; enriched with leaf members. Circular basket tops. On scrolled acanthus-leaf, medallioned tripod bases.

Height, 5 feet 3½ inches.

No. 473—Aubusson Tapestry Carved and Gilded Suite
(*Louis XVI Period*)

A. J. Macken

475—Fourfold Renaissance Tapestry Screen

Flemish Sixteenth Century

2400. The folds paneled at crown; displaying pastoral episodes of Henri IV and his Court; below, illustrating the history of Mars and Venus; these canopied by arabesque scrollings supported by vases of fruit and bearing demi-figures and monkeys. Leaf-carved walnut frame of a later period.

Height, 6 *feet* 11 *inches; width,* 6 *feet* 10 *inches.*

(*Illustrated*)

No. 475—Fourfold Renaissance Tapestry Screen

(Flemish Sixteenth Century)

H. F. Cheney

476—Tapestry Threefold Walnut Screen *Flemish Renaissance*

Each fold, enriched with two series of allegorical figures, the upper within columnar niches, the lower niches supported by caryatids; woven in blue, crimson, yellows, greens and ivories. Molded frame, carved with husk and rosette motives of a later period.

Height, 6 feet 7 inches; width, 5 feet 3½ inches.

(*Illustrated*)

No. 476—Tapestry Threefold Walnut Screen
(*Flemish Renaissance*)

Jos. C. Hoffman.

477—Rose-du-Barry Carved Walnut Chaise-longue

French Eighteenth Century

650. Large and small bergères and central bench with incurved ends. Bergères with molded horseshoe backs scrolled into arms, enriched with bowknotted laurel wreaths. Supported on festooned seat rail and fluted tapering round legs. Loose seats and backs, covered in contemporary rose-du-Barry lampas, displaying ivory jardinières and festooned bouquets of flowers.

Height, 3 *feet* 4 *inches; total length,* 7 *feet* 10 *inches; width,* 3 *feet.*

(*Illustrated*)

E. F. Albee.

478—Aubusson Tapestry Carved and Gilded Suite

Louis XVI Period

1,200 Consisting of settee and two armchairs. Molded arched back, armpads and seat, covered in Aubusson tapestry developing birds amid finely clustered fruit and flowers. Woven in rich mellow colors on ivory grounds, supported on reed-fluted tapering round legs.

Height, 38½ *inches; length,* 44½ *inches.*

No. 477—Rose-du-Barry Carved Walnut Chaise-longue
(*French Eighteenth Century*)

Mrs. W. B. Johnson

479—Renaissance Tapestry Twofold Screen

Brussels Sixteenth Century

1200 Brussels tapestry shaped as a cantonnière; the center and borders covered with rose-crimson velvet; brass-nailed. The tapestry displays three variedly posed cupidons, reclining amid a riot of clustered fruit and flowers. Woven in crimsons, yellows, greens, blues and ivories.

Height, 8 *feet* 7 *inches; width,* 5 *feet* 10 *inches*

(*Companion to the following*)

From the collection of Comte Coffinières de Nordeck, France.

Note: This extremely fine specimen of tapestry weaving and the following are from the famous looms of Wilhelm de Pannemaker; the companion screen is signed by this distinguished weaver.

(*Illustrated*)

Mrs. W. B. Johnson

480—Renaissance Tapestry Twofold Screen

Brussels Sixteenth Century

1200. Similar to the preceding. With added medallions at lower sides, in yellow camaïeu, displaying scenes from the "Life of Alexander the Great." Signed at the lower right with the weaver's monogram.

Height, 8 *feet* 7 *inches; width,* 5 *feet* 10 *inches.*

(*Companion to the preceding*)

From the collection of Comte Coffinières de Nordeck, France.

Note: This fine specimen of weaving is signed in monogram at lower left selvedge by the famous weaver, Wilhelm de Pannemaker, whose looms were active in 1541.

No. 479—Renaissance Tapestry Twofold Screen
(Brussels Sixteenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

A. Arnold.

481—Carved Walnut Cassone *Italian Renaissance*

160. Massive hinged oblong top, in one piece; enriched with scalloped imbricated moldings. Sarcophagus-shaped body, enhanced with festooned satyr-mask frieze and deep gadroons below; finished at center and ends with acanthus-leaf motives. On paw feet.

Height, 2 feet; length, 5 feet 9½ inches.

From the Bardini Collection.

(*Illustrated*)

W. Sequoia.

482—Gilded Tooled Leather Cassone

Italian Seventeenth Century

160. Half-round top; hinged to open diagonally. Enriched with panelings of brass nails and varied floral toolings of medallions. Original wrought-iron hasp and side bail handles.

Height, 2 feet 2 inches; length, 51½ inches.

No. 481—Carved Walnut Cassone (*Italian Renaissance*)

Wm. Stockwell

483—Carved Walnut Cabinet *French Seventeenth Century*

Upper portion, with molded cornice and frieze enriched with cherubim at corners and scrollings; arranged with two hinged enclosing doors enhanced with masks, eagles and fruit pendants, flanked and parted by caryatid pilasters of male and female warriors. Lower portion, with frieze having two scroll enriched drawers interrupted by mask and ram's-head blocks; fitted with similar enclosing doors and pilasters to the upper portion. Molded base and cushion feet.

1100.

Height, 5 feet 11 inches; width, 4 feet 7 inches.

(*Illustrated*)

No. 483—Carved Walnut Cabinet (*French Seventeenth Century*)

H. F. Dawson.

484—Carved Walnut Library Table *Italian Seventeenth Century*

400. Deeply gadroon-molded top; paneled frieze with three drawers and satyr-masks above legs. Supported on square paneled baluster legs adorned with leaf and husk devices and gadrooned box stretcher.

Height, 2 *feet* 9 *inches; length,* 6 *feet* 6½ *inches; diameter,* 3 *feet* 2½ *inches.*

H. F. Dawson

485—Carved Walnut Credence *Early Italian Renaissance*

1475. Oblong top, with dentil enrichment; frieze fitted with three leaf-molded drawers having knobs and being interrupted by satyr-masks. Front enclosed with three similarly molded doors, these interrupted by demi-nymph and shell-motived pilasters. On gadrooned base with claw feet. Panel ends.

Height, 3 *feet* 11½ *inches; length,* 7 *feet* 6 *inches.*

H. F. Dawson

486—Carved Walnut Credence *Italian Renaissance*

1100. Oblong top, with long canted ends; enriched with gadroon and dentil motives. Finely molded guilloche motived frieze trimmed with original knobs. Front fitted with two enclosing doors having mask centers, arabesques and rosetted rails; canted end doors with similar arabesques. Supported on robust reed-fluted columns and beautifully embellished molded base having variously guilloche, leaf and gadrooned motives and claw feet.

Height, 4 *feet; length,* 7 *feet* 11 *inches.*

Mr. Louis Bromfield

487—Walnut Refectory Table *Italian Sixteenth Century*

525. Massive oblong top; finely molded frieze, fitted with three paneled drawers having original knobs. Supported on baluster legs having molded square feet and solidly framed box stretcher.

Height, 2 *feet* 8 *inches; length,* 7 *feet* 9 *inches; width,* 3 *feet* 1 *inch.*

(*Illustrated*)

No. 487—Walnut Refectory Table (*Italian Sixteenth Century*)

Fulton Cutting

488—Large Walnut Refectory Table *Italian Sixteenth Century*

325. Massive oblong top in one piece; molded frieze fitted with central drawer. Supported on lyre-scrolled ends having heavy scrolled central stretcher. Rich patina.

Height, 2 feet 6 inches; length, 10 feet 3 inches; width, 2 feet 8½ inches.

From the famous collection of Prof. Podio, Bologna.

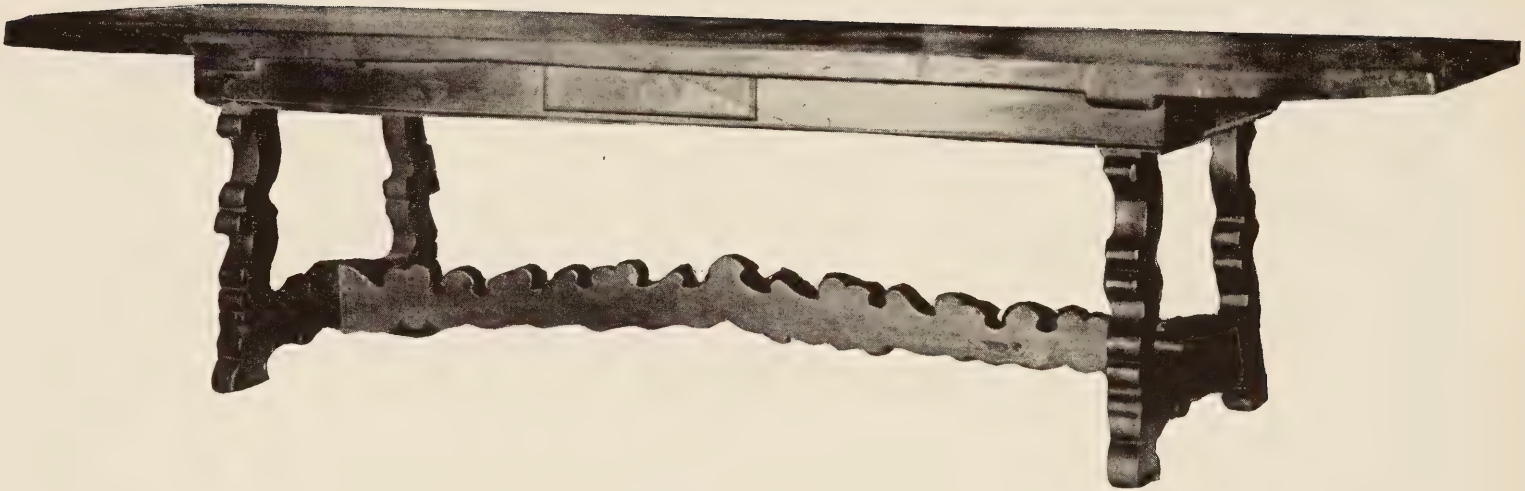
(*Illustrated*)

Leonard A. Colin

489—Walnut Refectory Table *Italian Sixteenth Century*

300. Massive top; with straight frieze. Supported on slender end pear-shaped balusters with scrolled cross feet and central stretcher.

Height, 2 feet 8 inches; length, 10 feet 2 inches; diameter, 2 feet 1 inch.



No. 488—Large Walnut Refectory Table (*Italian Sixteenth Century*)

Felix C. Tirelinger

490—Large Walnut Refectory Table *Italian Sixteenth Century*

300. Rare massive top, mainly in one piece; frieze paneled and fitted with three drawers having original brass handles. On box-stretchered square legs having molded feet.

Height, 2 feet 8 inches; length, 9 feet 3½ inches; width, 2 feet 10½ inches.

From the famous collection of Prof. Poddio, Bologna.

(*Illustrated*)

OIL PAINTINGS

ROSALBA CARRIERA

Italian: 1675—1757

Regina Serwetka

491—*SIGNORINA MARIA MOROSINI*

85. *Pastel: Height, 16 inches; width, 12½ inches*

The fair subject seen at half length, wearing a string of pearls in her gray Pompadour hair and a bertha over a dull pink dress. In carved and gilded frame.

ROSALBA CARRIERA

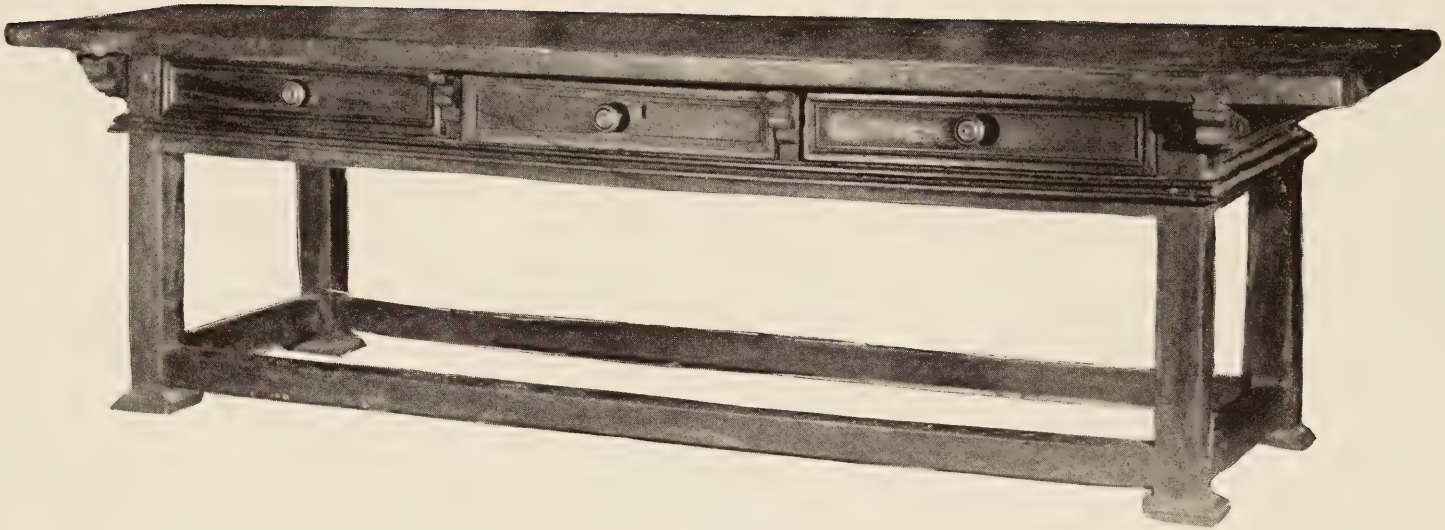
Italian: 1675—1757

Evelyn Rosenfeld

492—*SIGNORINA MARIA MOROSINI*

85. *Pastel: Height, 16 inches; width, 12½ inches*

The fair subject at bust-length, slightly turned to right; wearing a lace cap with blue ribbon over blond curling hair and fur-trimmed ivory robe. In carved and gilded frame.



No. 490—Large Walnut Refectory Table (*Italian Sixteenth Century*)

ROSALBA CARRIERA

ITALIAN: 1675—1757

Mrs. Smith.

493—*SIGNORINA MARIA MOROSINI*

80. *Pastel: Height,* 16 *inches; width,* 12½ *inches.*

THE fair subject seen at bust length, wearing a straw hat trimmed with rose, feathers and blue ribbon, curling hair to shoulders, and blue-trimmed ivory dress. In carved and gilded frame.

ROSALBA CARRIERA

ITALIAN: 1675—1757

Mrs. Smith.

494—*SIGNORINA MARIA MOROSINI*

80. *Pastel: Height,* 16 *inches; width,* 12½ *inches*

THE fair subject seen at bust length; wearing lace-trimmed lawn mantle over curling hair, ivory and blue dress, with rose at breast. In carved and gilded frame.

GIOVANNI BONSI DI FIRENZE

ITALIAN SCHOOL: WORKED *circa* 1366—1371

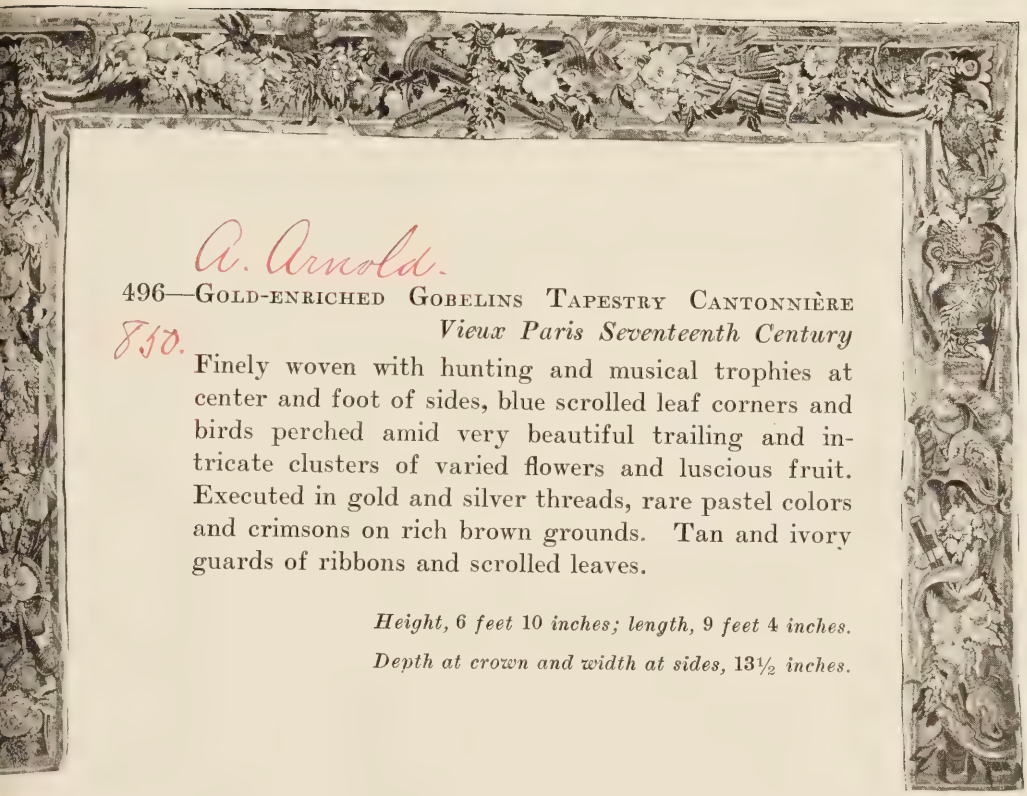
S. B. Koch.

495—*ADORATION OF THE VIRGIN*

475. *On arched panel: Height,* 40½ *inches; width,* 30 *inches.*

THE Virgin, wearing a nimbus and embroidered ivory robes, is enthroned in the heavens within a rayed oval supported by four winged angels in crimson and green drapery, before a gilded background. Kneeling and seated in the attitude of adoration are ten of Our Lord's disciples. Inscribed in panel at foot, "Ave Maria Gratia Pl."

TAPESTRIES OF THE FIFTEENTH TO THE EIGHTEENTH CENTURY



A. Arnold.

496—Gold-enriched Gobelins Tapestry Cantonnière
Vieux Paris Seventeenth Century

850.

Finely woven with hunting and musical trophies at center and foot of sides, blue scrolled leaf corners and birds perched amid very beautiful trailing and intricate clusters of varied flowers and luscious fruit. Executed in gold and silver threads, rare pastel colors and crimsons on rich brown grounds. Tan and ivory guards of ribbons and scrolled leaves.

Height, 6 *feet* 10 *inches; length,* 9 *feet* 4 *inches.*

Depth at crown and width at sides, 13½ *inches.*

J. Gleason

497—Renaissance Over-door or Mantel Tapestry

Brussels Seventeenth Century

750. "Armorial Bearings and Landscape." Field occupied by lightly wooded hilly country, with flying birds. Executed in pale pastel blues, greens, ivory and yellows. Magnificent broad borders, at crown and sides, of scrolled acanthus leaves amid finely clustered trailing flowers. Interrupted at center crown by a coronetted quartered coat-of-arms enclosed within an oval medallion of the Order of the Golden Fleece. The arms are of Leon and Castile—woven in very rich harmonious colors, with crimson giving a fine dominant note. Signed on upper right selvedge with the "Brussels Mark," "Two Bs with a small shield between."

Height, 4 feet 1 inch; length, 7 feet 8 inches.

From the collection of Comte Coffinières de Nordeck, France.

(*Illustrated*)

J. Gleason

498—Renaissance Over-door or Mantel Tapestry

Brussels Seventeenth Century

750 Similar to the preceding. Rather more brilliant in color. (Unsigned.)

Height, 4 feet 2 inches; length, 7 feet 9 inches.

From the collection of Comte Coffinières de Nordeck, France.

No. 497—Renaissance Over-door or Mantle Tapestry
(*Brussels Seventeenth Century*)

H. F. Dawson.

499—Renaissance Tapestry *Flemish Sixteenth Century*

1050 "Scene from a Contemporary Florentine Novello." A youth in crimson habit links his arm with a maiden wearing flowing blue robes and points to some distant object to which they are running from the outskirts of a wood occupying the background. On a lake at left, another youth and maiden are in a rowboat. Executed in fine weave and rich colors. In contemporary carved and gilded frame.

Height, 4 feet 3 inches; length, 4 feet 9 inches.

From the Volpi Collection.

(*Illustrated*)

No. 499—Renaissance Tapestry (*Flemish Sixteenth Century*)

Set of *Four Rare Feletin Tapestries* of the early sixteenth century. Illustrating a French medieval "Pastoral Romance." The weaving is of fine and even character; the coloring is of restrained blues, greens, yellows, tans, ivories and dull pinks, giving a most agreeable tonality. These tapestries are of great import in illustrating the quaint costumes of the period. One is evidently signed by the weaver in monogram, T.G.A. Any signature on Feletin tapestry is extremely rare, and certainly denotes that the weaver considered the work of great merit, and he was undoubtedly correct. These tapestries were originally in the collection of Comte Hendrekoff.

Edward A. Smith.

500—FELETIN TAPESTRY *Early Sixteenth Century*

(.25. "The Betrothal." In the center of uneven ground, rising to several distant châteaux, flanked by fruiting oak trees, a young rustic seigneur, who has just returned from hunting, clasps the hand of a maiden wearing flowers in her hair and grasping a long staff. At left, the gallant father has his arm round his wife's waist; at right are seated the bride's father and mother. In the mid-distance a further couple look on with evident interest at the ceremony.

Height, 6 feet 8 inches; length, 8 feet 1½ inches.

From the collection of Comte Hendrekoff.

(*Illustrated*)

No. 500—Feletin Tapestry (*Early Sixteenth Century*)

Edward A. Smith.

501—Feletin Tapestry *Early Sixteenth Century*

6,75.

"The Return of the Errant Maid." Lightly wooded, rough, uneven country, with a stream and cattle seen about center and many châteaux dotting distant hills. Across the center foreground is a family group seated in conclave. At left mid-distance the mother receives her maid with a kiss; several relatives are grouped behind the mother.

Height, 6 *feet* 8 *inches; length,* 8 *feet* 10 *inches.*

From the collection of Comte Hendrekoff.

(*Illustrated*)

No 501—Feletin Tapestry (*Early Sixteenth Century*)

502—Feletin Tapestry *Early Sixteenth Century*

"The Maid Lamenting Her Lover." The maid sits before an oak tree on which is carved the monogram of her absent lover. Beyond is a couple running by, derisively looking at the mourner.

Height, 6 *feet* 8 *inches; width,* 3 *feet* 8 *inches.*

From the collection of Comte Hendrekoff.

Note: The monogram T.G.A. on the tree is obviously the signature of the weaver.

503—Feletin Tapestry *Early Sixteenth Century*

"The Forlorn Maiden Promenading in the Woods." The maid, wearing curling blond hair to shoulders and ample medieval costume with slashed sleeves, promenades in the foreground amid oak and other fruiting trees; rising in the distance are two châteaux.

Height, 6 feet 8½ inches; width, 3 feet 10½ inches.

From the collection of Comte Hendrekoff.

Parke Agent J.

504—Gothic Tapestry *Flemish Fifteenth Century*

"A Royal Audience." Sixteen important personages, closely but finely grouped, are in attendance at an important function. The figures are richly habited in Gothic brocades, wear quaint head-dresses and stand in loose series before a draped background. Woven in exceptionally beautiful apple-greens, crimsons, tans, browns, blues and ivories.

Height, 8 *feet* 2 *inches; width,* 2 *feet* 11 *inches.*

(*Illustrated*)

No. 504—Gothic Tapestry (*Flemish Fifteenth Century*)

Odw. W. Smith.

505—Renaissance Tapestry *Brussels Sixteenth Century*

"Romulus and Remus cast into the Tiber by their Grand-uncle." In the vine-overgrown foreground a muscular man, in classic Roman attire, bends over and places the "Infant Romulus" amid the rushes at left near a satyr; he still holds Remus in his arms, but is about to place him also in the trough with his twin brother. Above, before wooded châteaux, on rising ground a priest is seen with an attendant nearby, officiating at the "Altar of Mars," the God of War, the reputed father of the twins and into whose body Romulus was supposed to go on his strange disappearance from earth, ever after in Rome being worshiped as Mars. In the sky is an apparition of great Jupiter. Woven in old-reds, golden-yellows, greens, ivories and browns, the sapphire-blue robes of the grand-uncle giving a very agreeable and charming tonality to the whole. Fine original borders of jardinières and laurel staves bearing choice fruit and flowers interspersed with birds. Low-toned guards of leaf plaquettes.

Height, 10 *feet* 10 *inches; width,* 8 *feet* 1 *inch.*

From the collection of the Vicomte de Clinchamp, France.

Note: This beautifully woven tapestry is signed at the lower left selvedge with the "Brussels Marks," "Two B's with a shield between"; also with the "Weaver's Mark" on right lower selvedge. This mark is recorded (but has not yet been identified) in Thompson's "History of Tapestry."

(*Illustrated*)

No. 505—Renaissance Tapestry (*Brussels Sixteenth Century*)

506—Renaissance Brussels Tapestry *Sixteenth Century*

"Venus and the Rebirth of Ascanius, the Son of Æneas." In a flower-o'ergrown, uneven foreground of the city of Idalium in Cyprus, Venus in voluminous floating robes bends over the sleeping Ascanius, scattering flowers over him, while Cupidon stands behind. In the distance, before woodland, Imperial Jove floats in the air, conducted by a further cupidon. Woven with rare greens, yellows, ivories and tans, with the fine blue and crimson robes of Venus, giving a beautiful tonality to the subject. Broad borders, displaying long blue cartouche at crown, inscribed with episode of scene portrayed; the sides with niched allegorical figures of the "Arts," interrupted by clusters of fruit and flowers; lower border with group symbolic of "Maternity." In the colors of the field on ivory grounds. Ribbon and rosette guards. Signed by the weaver.

Height, 11 *feet* 8 *inches; width,* 8 *feet* 10 *inches.*

Note: This very interesting and decorative tapestry is signed at lower left selvedge with the Brussels Mark, "Two B's with a shield between." Also with the monogram of the celebrated weaver, Francois Geubels, *circa* 1545.

(*Illustrated*)

No. 506—Renaissance Brussels Tapestry (*Sixteenth Century*)

J. Gleason.

507—BEAUVAIS TAPESTRY *French Early Eighteenth Century*

2600

"Orpheus Instructing Musæus to Play the Lyre." The laureated Orpheus, clad in classic Roman attire, a beautiful crimson mantle over his shoulders, is seated in a rocky foreground overgrown with flowers; a bow and quiver of arrows are on the ground nearby. His left arm is on Musæus' shoulder; with his right hand he instructs the youthful poet how to play a lyre held on the poet's lap. A fine clump of trees rises at left and canopies, a vista of the romantic "Villa of Tivoli," mountains and a waterfall splashing below. Woven in rich blues, greens, yellows, pinks, ivories and tan with the lovely crimson of Orpheus' mantle giving a very charming and dominating note of color. Rich border of husked, scrolling ribbons in crimson entwined by floral vines and interrupted at corners by golden-yellow cartouches; on blue grounds.

Height, 9 *feet* 8 *inches; width,* 4 *feet* 7½ *inches.*

Note: This very pleasing and well-woven tapestry is signed with initial L on lower right selvedge.

(*Illustrated*)

J. Fry.

508—RENAISSANCE TAPESTRY *Brussels Sixteenth Century*

1200.

"Tournament in Honor of François I." In the flower overgrown foreground of rising country, the king, in classic attire, reclines on the lap of the Duchesse d'Etampes. He is drinking a health to his mistress. Before them on the sword a cloth is spread with fruit and viands; a bottle of wine is cooling in a lily pond nearby. At left is a company of three musicians. Beyond, before wooded hills, is a tournament in progress, with spectators in a columned pavilion. Woven in golden-yellows, crimsons, blues, greens, tans and ivories. Broad compartmented borders, displaying niched allegorical subjects, cupidons sustaining jardinières of fruit and flowers; on ivory grounds. Signed by the weaver.

Height, 11 *feet* 4 *inches; width,* 8 *feet* 6 *inches.*

Note: This very decorative and colorful tapestry bears on the selvedge the monogram of the famous Brussels weaver, Martin Reymbouts.

No. 507—Beauvais Tapestry
(French Early Eighteenth Century)

W. F. Dawson.

509—Renaissance Tapestry *Brussels Sixteenth Century*

2700. "Alexander the Great at Miletus." The laureated Alexander, mounted on a magnificent white charger, is before a troop of cavalry at right, issuing commands for the capture of a fortress seen about the middle distance, strenuously defending itself from warriors who are scaling the walls. At left of the uneven ground are further warriors debarking from a gallantly decorated craft; beyond more troops approach the fortress with scaling ladders, and in the distance, under a grove of trees, archers and another troop of cavalry appear. The animated scene is crested by a ridge of wooded hills rising to a narrow strip of sky. Woven with sundry golden-yellows, greens, blues, tans and ivories with a fine crimson reiterating in the costumes. Magnificent broad borders, woven in the colors of the field on ivory grounds; displaying many classical figures and biblical scenes within festooned oval medallions and arbors; these are interrupted with vases and clusters of fruit enlivened with grotesque animals, satyrs and masks.

Height, 10 *feet* 10½ *inches; width,* 10 *feet* 3 *inches.*

From the Stanstead Park Collection, Sussex, England.

A. Stackhouse.

510—Flemish Renaissance Tapestry *Late Sixteenth Century*

"A Grand Country Marriage." In uneven, rough, wooded foreground the bride and groom in gala attire are mounted and have
2550. proceeded almost to right; following are three personal attendants, also mounted, the maid in front of one of the riders. The seigneur casts his head back toward a church and churchyard, in which an allegorical scene of the bridal ceremony is being performed amid a group of spectators. Woven in fine harmonious yellows, greens, blues, crimsons, tans, pinks and ivories. Interesting borders in the colors of the field, displaying "Hearts, each pierced with two arrows," festooned musical trophies and of the chase, amid a profusion of fruit and flowers; on tawny-yellow grounds.

Height, 10 *feet* 1½ *inches; length,* 10 *feet* 9 *inches.*

From the collection of Mons. d'Hallinbourg, Château de Villers-Cotteret, France.

(*Companion to the following*)

(*Illustrated*)

No. 510—Flemish Renaissance Tapestry
(*Late Sixteenth Century*)

Mrs. Morgan.

511—Flemish Renaissance Tapestry *Late Sixteenth Century*

"The Return Home after the Marriage." About center of flower-decked uneven ground, canopied by two lightly foliaged trees, is a grand seigneur walking and in conversation with his lady; they are attired in rich medieval costumes; nearby, toward right, is another couple, fondling the little baby of the returned couple. On a stream before a château at left a company of musicians serenade their lord; two hounds on the shore raise their voices in protest. Further personages are in the wooded distance. Woven in fine harmonious yellows, greens, blues, crimsons, tans, pinks and ivories. Interesting borders in the colors of the field, displaying "Hearts, each pierced with two arrows," festooned musical trophies and of the chase, amid a profusion of fruit and flowers; on tawny-yellow grounds.

2,300.

Height, 10 *feet* 4 *inches; length,* 13 *feet* 1 *inch.*

From the collection of Mons. d'Hallinbourg, Château de Villers-Cotteret, France.

(*Companion to the preceding*)

(*Illustrated*)

No. 511—Flemish Renaissance Tapestry (*Late Sixteenth Century*)

Mrs. L. V. Weil

512—Brussels Tapestry *Early Seventeenth Century*

"Royal Hawking Party." At left, under a clump of trees, are
3500. two royal ladies mounted on fine horses and attended by a seigneur. At right, three falconers move toward rescuing a heron about center, that a hawk has brought to earth. Above in the sky a further hawk is forcing another heron to earth. Woven in rich crimsons, deep browns, blues, yellows, pinks, greens and ivories. Crowned by a cartouche supported by cupidons, flanked by festoons of flowers and fine fruit. Sides finished with fluted, fruit-festooned and arabesqued columns. Border at foot with central crimson cartouche, flanked by trailing vines with bunches of grapes in yellows and reds on gray grounds.

Height, 13 *feet* 1 *inch; length,* 17 *feet* 2 *inches.*

From the collection of Comte Coffinières de Nordeck, France.

(*Illustrated*)

No. 512—Brussels Tapestry (*Early Seventeenth Century*)

513—RENAISSANCE TAPESTRY *Flemish Sixteenth Century*

"Henri II Hunting." The King rides forth about center of uneven rising ground, tangled with wild flowers, toward a couple of huntsmen encountering a leopard and other strange beasts. Across the foreground are three further leopards, and two huntsmen on foot, approaching them from right. In the distance, arbored by trees, is an Italian villa arcaded with caryatids, flanked by a beautiful demesne in which are many personages at various activities and watching the interesting sport. Woven in reds, pinks, rich yellow and blues, complemented by the fine rich greens of the flowers and trees. Beautiful broad borders, developing arcaded niches, occupied by fair goddesses, allegorical of "Truth, Justice, Wisdom and Peace," interrupted by clusters of flowers rich in the colors of the field on fine yellow grounds. Guards of staves entwined with ribbons and floral vines.

Height, 11 *feet* 7 *inches; width,* 10 *feet* 9 *inches.*

(*Illustrated*)

No. 513—Renaissance Tapestry (*Flemish Sixteenth Century*)

Barnet Aug't 7.

514—Flemish Renaissance Tapestry *Brussels Sixteenth Century*
"The Triumph of Alexander the Great at the Battle of Issus."
£700. A flower-bedecked meadow rising to distant mountains is the scene of the vigorous action. In the foreground burly warriors are engaged in single combat, while others are prone upon the sod; across the middle distance cavalry and infantry are engaged in a furious mêlée. At distant left, Alexander and his main army are drawn up before a pitched camp; at right, a stream and wooded châteaux, crested by mountains. Woven in rich crimson, blues, pinks, ivories and yellows relieved by the varied greens of the sward and trees. Broad compartmented borders, in the colors of the field, on deep ivory grounds. Displaying allegorical figures of Minerva and Juno at corners; miniature classic landscapes with personages at centers, interrupted by festooned clusters of fruit and flowers, occupied by birds.

Height, 11 *feet* 4 *inches; width,* 10 *feet* 9 *inches.*

(*Illustrated*)

No. 514—Flemish Renaissance Tapestry

(*Brussels Sixteenth Century*)

Bernet Agt D.

515—Renaissance Tapestry *Italian Seventeenth Century*

"The Triumph of Cæsar." Before columned edifices in the middle distance are senators and important dignitaries, viewing a procession in the foreground proceeding to right, in which are three caparisoned elephants ridden by laureated conquerors carrying baskets of fruit and orange trees. Before them, bullocks and musicians blowing a fanfare. Woven in blues, greens, yellows, grays, and tawny brown, with rare rich passages of crimson. Broad added borders of the period at crown and sides, displaying medallion of Cæsar sacrificing at Jove's altar, flanked by military trophies; the sides with winged nymphs sustaining medallions, further military trophies and grouped flags. The fine crimson of the field is reiterated in the grounds of the borders.

Height, 11 *feet; length,* 13 *feet* 2 *inches.*

From the collection of Comte Coffinières de Nordeck, France.

Note: The cartoon for this extremely decorative tapestry is by Il Bachiacca, and it was woven in the Florentine Medicean looms.

(*Illustrated*)

No. 515—Renaissance Tapestry (*Italian Seventeenth Century*)

Wm. Baumgarten and Co. Inc.

516—ARRAS TAPESTRY *Late Gothic Period*

6300.

"Banquet in Honor of Abraham's Wife Sarah." Sarah is seated under a festooned canopy about center of a table spread with a peacock pie and other choice viands in the open air; various companions are seated at left and right, with Abraham at the head of the long table; five servitors bring wine and other delicacies. At left, in a balcony, are four red-coated musicians, and beyond, two men chaffering for a goose. At right, on rising ground before a castle, is an allegorical figure of Abraham kneelnig before the apparition of "God the Father." Woven in typical old-reds, greens, blues, yellows, ivories and tans. The two principal figures are captioned in Gothic letters, "Sara" and "Abram." Beautiful original borders of wonderful clustered fruit imposed on stripes of yellow, alternating with red and wine-color.

Height, 11 *feet* 5 *inches; length,* 13 *feet* 1 *inch.*

From the collection of the Baron de Courreval, France.

(*Illustrated*)

No. 516—Arras Tapestry (*Late Gothic Period*)

517—Renaissance Tapestry *Brussels Early Seventeenth Century*
"Darius' Queen at the Feet of Alexander the Great." About the center of lightly wooded rising ground, the Queen, in court costume, kneels before Alexander, who is attired as a classic warrior; two attendants are behind the Queen, one carrying her train, and near Alexander, two warriors lead his famous charger Bucephalus. Portions of an extensive palace are seen at left. Woven in rich crimsons, blues, greens, pinks, yellows, ivories and tans. Architectural setting of two spirally twisted columns adorned with Corinthian capitals and groups of cupidons about center; supporting an architrave composed of miniature landscape cartouche flanked by cupidons, cornucopias and clusters of fruit.

Height, 10 *feet* 1 *inch; length,* 14 *feet* 8 *inches.*

From the collection of the Marquise de la Maite, Paris.

(*Companion to the following*)

(*Illustrated*)

No. 517—Renaissance Tapestry (*Brussels Early Seventeenth Century*)

C. M. Bellak

518—Renaissance Tapestry *Brussels Early Seventeenth Century*

"Triumph of Alexander the Great." Alexander, in gala classic garb mounted on his famous charger Bucephalus, is in center of a triumphal procession moving toward left, where it ascends with a fanfare of trumpets to a temple occupying an elevation. Woven with similar architectural setting and colorings to its companion.

1100.

Height, 10 *feet* 3 *inches; length,* 16 *feet* 8 *inches.*

From the collection of the Marquise de la Maite, Paris.

(*Companion to the preceding*)

(*Illustrated*)

ITALIAN SCHOOL

Late Seventeenth Century

The Hayden Co.

519—*FESTIVAL OF FLORA*

325. *Height,* 6 *feet* 6 *inches; length,* 9 *feet* 8 *inches*

A Fair Goddess, with a nymph beside her, is seated at the foot of a pedestaled statue allegorical of "Literature," toward left; they are holding aloft garlands of flowers. An *amorino* is beyond carrying a huge basket of flowers. At center and toward right are two sheep, four further *amorini* descending from the sky, a huge vase of flowers and many further garlands. Beyond a flight of steps at center is a group of nymphs at a statue, before a pond with a spouting fountain. Woodland and the portico of a temple in the distance.

(*Companion to following*)

ITALIAN SCHOOL

Late Seventeenth Century

The Hayden Co.

520—*FESTIVAL OF BACCHUS*

325. *Height,* 6 *feet* 6 *inches; length,* 9 *feet* 8 *inches*

In the foreground of a formal park, with sculptured fountain and vases, nine *amorini* are garlanding trees, sporting with a goat at left and keeping old man Silenus from falling off his ass at right. Various utensils are before the trees.

(*Companion to the preceding*)

No. 518—Renaissance Tapestry (*Brussels Early Seventeenth Century*)

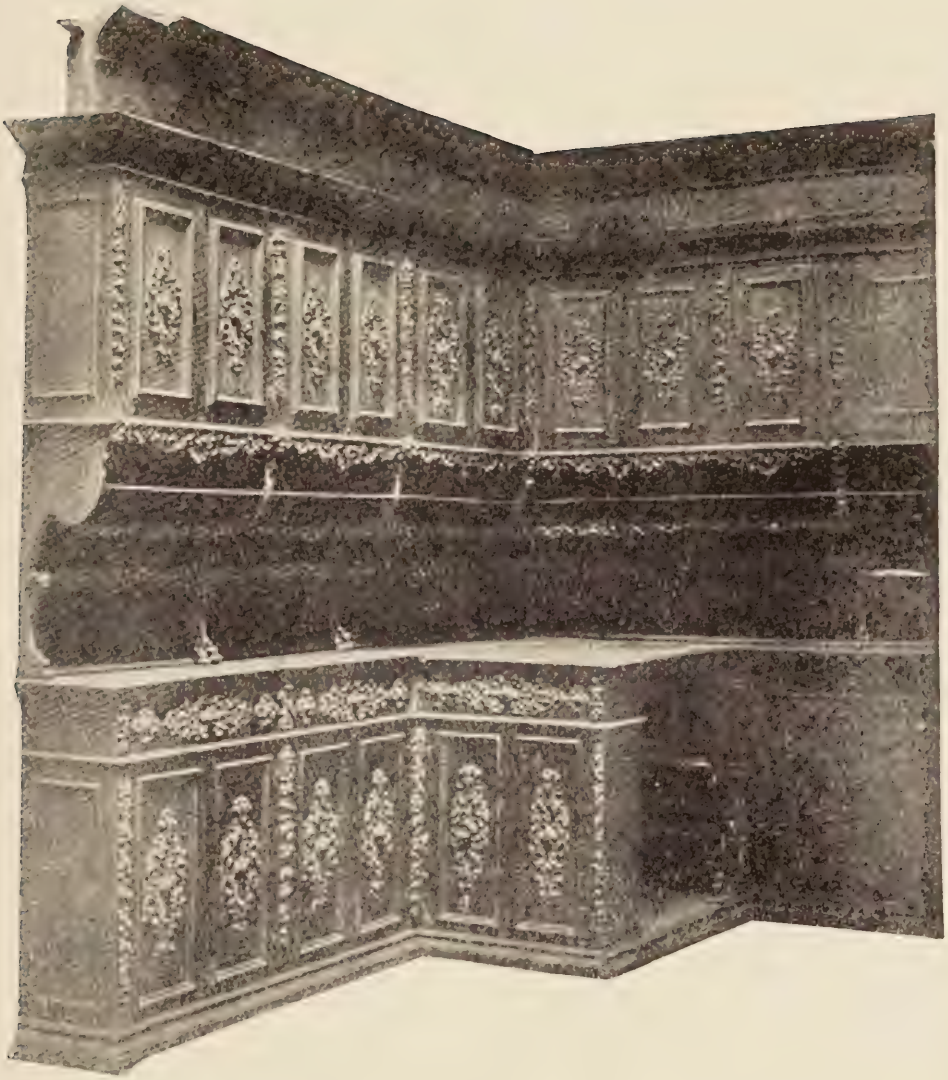
H. P. Worth.

521—Carved Walnut Fitment from the Medicean Palace of Marradi, Near Florence *Sixteenth Century Italian*

$700. Two sides of library; arranged with deep "Print desk" at corner. Upper portion of left section fitted with three pairs of paneled enclosing doors, having brass knobs set in centers of beautiful shell-scrolled cartouche motives. Pilasters with drops composed of masks, flowers and fruit, finished with valanced apron of open shell motives and scrollings. Right section with three similar doors and a pair, plainly paneled at extreme right. Both sections supported on scrolled brackets with claw feet having upper shelf, series of small drawers and shallow shelf with leaf-enriched valance. Lower left section fitted with two deep drawers and sides of "Print desk," having horizontal cartouches similar to upper doors; below the drawers and on left side of desk arranged with three similarly enriched pairs of enclosing doors and pilasters. Lower section at right with molded panels.

Height, 8 *feet* 4 *inches. Lengths* (*at left*), 9 *feet* 3½ *inches;* (*at right*), 8 *feet* 8 *inches.*

(*Illustrated*)



No. 521—Carved Walnut Fitment from the Medicean Palace of Marradi, near Florence (*Sixteenth Century Italian*)

FOURTH AND LAST AFTERNOON'S SALE

MONDAY, JANUARY 29, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 522 to 720, inclusive

BEAUTIFUL OLD LACES

Forming the Celebrated Private Collection of the late Madame Anna Keller

W. Arnold.

522—FILET LACE BORDER *Italian Sixteenth Century*

12.50 Ivory; displaying angular husk scrollings bearing branches of Gothic leaves. Narrow floral borders.

Length, 3 yards 32 inches; depth, 5½ inches.

Mrs. [illegible]

523—FILET LACE BORDER *Italian Sixteenth Century*

7.50 Similar to the preceding.

Length, 3 yards 33 inches; depth, 6½ inches.

Mrs. L. C. Hill

524—FILET LACE BORDER *Italian Sixteenth Century*

7.50 Ivory; displaying diapered angular scrollings; bearing Gothic leaves and pomegranate motives. Borders of small scrollings.

Length, 3 yards; depth, 7 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mrs. A. Jaretzki

525—Filet Lace Border *Italian Seventeenth Century*

20 Enriched with quaint angular scrollings and panels interspersed with dainty sprays of lilies. Narrow leaf borders.

Length, 6 yards; depth, 8½ inches.

Mr. A. Jaretzki

526—Ten Lengths of Gothic Lace *Venetian Sixteenth Century*

60. Displaying an interesting pattern of diamond floral motives set on square trellis. *Approximate length, 37 yards; width, 2 inches.*

Mrs. L. C. Hill

527—Filet Lace Border *Italian Gothic*

15. Displaying intricate chevrons bearing husks and branches of Gothic leaves at intervals. Borders of small sprigs of flowers.

Length, 4 yards 8 inches; depth, 11 inches.

Mrs. M. E. Smith

528—Seven Borders of Filet Lace

20. Displaying angular husk scrollings and Gothic leafage.

Approximate length, 11 yards; depth, 6½ inches.

A. Arnold

529—Venetian Thread Lace Flounce *Seventeenth Century*

7.50 Toile displaying broad scrollings of flowers; on a broad mesh reseau. *Length, 2 yards 15 inches; depth, 3 inches.*

Mrs. A. Jaretzki

530—Milanese Lace Flounce *Seventeenth Century*

15. Toile displaying quaint scrollings of leaves and floral motives, on a small netted reseau. Scalloped at foot.

Length, 4 yards 4 inches; depth, 4 inches.

Mrs. W. H. Fox

531—Point de Venise Lace Flounce *Seventeenth Century*

15. Toile displaying beautiful scrollings of acanthus leaves, bearing finely raised flowers. Very few brides.

Length, 45 inches; depth, 4½ inches.

Regina Bernstein

532—Point de Venise Lace Flounce *Seventeenth Century*

15. Toile displaying double series of large blossoms amid scrollings. Scalloped edge. *Length, 1 yard 5 inches; depth, 4½ inches.*

Mrs. George

533—Reticella Lace Flounce *Italian Sixteenth Century*

22.50 Deeply scalloped; enriched with floral medallions and chevroned border at crown. *Length, 4⅓ yards; depth, 4½ inches.*

Regina Bernstein

534—Milanese Lace Flounce *Seventeenth Century*

15. Toile displaying quaint tulip motives interrupted by series of unusual interlacing ribbon devices.

Length, 4 yards 14 inches; depth, 4½ inches.

Regina Bernstein

535—Milanese Lace Flounce *Seventeenth Century*

22.50 Displaying jardinières of quaintly scrolling flowers rising and forming a scalloped edge at crown.

Length, 3 yards 29 inches; depth, 7 inches.

Mrs. L. C. Hill

536—Milanese Lace Flounce *Seventeenth Century*

20 Toile displaying all-over scrollings of leaves and flowers; on a medium netted reseau. Ribbon and scallop border at foot. (Stained and slightly ripped.)

Length, 3 yards 2 inches; depth, 11 inches.

Regina Bernstein

537—Milanese Lace Flounce *Seventeenth Century*

22.50 Toile displaying leaf arbored blossoms and archaic scrollings; on a large netted reseau. Scalloped edge at foot.

Length, 3 yards 30 inches; depth, 7½ inches.

Steinway

538—Point d'Espagne Lace Flounce *Seventeenth Century*

12.50 Unusually compact and varied toile; displaying scrollings of leaves, pomegranate and floral motives; joined by scattered brides with rosace modes. Small scalloped edge at foot.

Length, 42 inches; depth, 2½ inches.

Mme. Cattadori

539—Burano Lace Flounce *Italian Eighteenth Century*

25. Dainty netted reseau, with fleurettes. Finished with a scalloped edge of charming small flowers and vines.

Length, 3¼ yards; depth, 3 inches.

Mrs. A. Jaretzki

540—Rosaline Point de Venise Lace Flounce *Italian Seventeenth Century*

20. Toile displaying dainty scrollings of flowers, with floral brides. Picot edges.

Length, 40 inches; depth, 2½ inches.

Regina Bernstein

541—Reticella Lace Border *Italian Seventeenth Century*

15.00 Open oblong; displaying series of rectangular floral medallions interrupted by S-scrollings. Vandyke edges.

21½ inches by 20 inches; width, 4½ inches

W. R. Cross.

542—Milanese Lace Flounce *Seventeenth Century*

25. Toile displaying quaint scrollings of leaves and flowers, on a medium netted reseau.

Length, 3 *yards* 32 *inches; depth,* 5½ *inches.*

P. Stockwell

543—Reticella Lace Flounce *Italian Sixteenth Century*

15.00 Toile displaying beautifully latticed diamond motives; bordered with small leaves. Vandyke thread lace edge at foot.

Length, 3 *yards* 2 *inches; depth,* 4 *inches.*

Mrs. J. J. Mann.

544—Venetian Lace Flounce *Sixteenth Century*

22.00 Toile displaying intricate interlacing scrollings, with picot brides.

Length, 3⅔ *yards; depth,* 5 *inches.*

Mrs. E. F. Albee.

545—Milanese Lace Flounce *Seventeenth Century*

40. Toile displaying bold leaf scrollings, bearing large highly conventionalized blossoms.

Length, 4 *yards* 14 *inches; depth,* 9 *inches.*

Regina Bernstein

546—Silver and Gold Lace Border *Italian Seventeenth Century*

30. Bobbin lace, composed of two bands each displaying scrolling ribbons in gold sustaining silver floral motives. Mounted on rose-du-Barry silk.

Length, 3 *yards* 14 *inches; depth,* 9 *inches.*

Mrs. W. R. Cross.

547—Milanese Lace Flounce *Seventeenth Century*

40. Toile displaying rare reversed scrollings of acanthus leaves and flowers, centered with a drooping bouquet. Broad netted reseau.

Length, 3¾ *yards; depth,* 8 *inches.*

P. Scotti

548—Venetian Lace Flounce *Seventeenth Century*

70. Toile displaying fine interlacing scrollings of acanthus leaves, husks and floral motives; on a broad netted reseau.

Length, 4 *yards* 14 *inches; depth,* 11 *inches.*

P. Stockwell

549—Point de Venise Lace Flounce *Seventeenth Century*

37.00 Toile displaying elaborate leaf scrollings, bearing beautifully conventionalized blossoms. Scalloped edge at foot.

Length, 5 *feet* 6½ *inches; depth,* 3½ *inches.*

Mrs. I. T. Mann.

550—Point de Venise Lace Flounce *Seventeenth Century*

35. Toile displaying beautiful leaf scrollings bearing exceptionally handsome floral motives. Deep rich ivory tone.

Length, 3 *yards* 31 *inches; depth,* 8 *inches.*

Mrs. Jaretzki

551—Point de Venise Lace Flounce *Seventeenth Century*

40. Very intricate toile of acanthus leaf scrollings, bearing raised tulips and other floral motives. Finished with thread lace Vandykes on three sides. *Length,* 1⅔ *yards; depth,* 7 *inches.*

P. Stockwell

552—Point de Venise Lace Flounce *Seventeenth Century*

25. Toile displaying fine scrolling acanthus leaves bearing conventionalized lilies and other flowers. Scalloped edge at foot.

Length, 1 *yard* 15½ *inches; depth,* 3 *inches.*

Regina Bernstein

553—Milanese Lace Flounce *Seventeenth Century*

70. Toile displaying finely festooned alternately placed scrolled basket motives and vases of flowers; on a broad mesh reseau. Scalloped edge at foot. Joined in one piece.

Length, 3 *yards; depth* 13 *inches.*

V. Gilchrist

554—Venetian Lace Flounce *Seventeenth Century*

42.50 Toile displaying winged helms and birds amid curious floral scrollings and ribbon motives. Joined in one piece.

Length, 3¾ *yards; depth,* 8½ *inches.*

V. Sestieri

555—Deep Milanese Lace Flounce *Seventeenth Century*

53. Toile displaying acanthus leaf scrollings, bearing very beautiful tulip and other large floral motives; on a medium netted reseau.

Length, 3⅓ *yards; depth,* 19 *inches.*

Mrs. A. E. Norman

556—Venetian Lace Flounce *Seventeenth Century*

35. Broadly meshed reseau; bearing dainty scrollings of flowers. Scalloped at foot. *Length,* 2 *yards* 21 *inches; depth,* 9 *inches.*

Regina Bernstein.

557—Venetian Lace Flounce *Seventeenth Century*

3. Filmy lace, toile with delicate scrollings of flowers having picot brides. Small scalloped border at foot.

4 *yards* 30 *inches; depth,* 3 *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Mrs. L. Kessel

558—Venetian Lace Collar *Seventeenth Century*

22.50 Semicircular; enriched with a very beautiful and varied toile displaying free scrolling leaves and especially fine flowers, joined by picot brides. Small Vandyke edges.

Length, 28 *inches; depth,* 10 *inches.*

Miss. R. Teschner.

559—Point de Venise Collar *Seventeenth Century*

20. Pointed spade shape; enriched with a raised toile of varied flowers and scrolled leaves, joined by few picot brides. Small scalloped edge.

Length, 35 *inches; depth,* 6½ *inches.*

H. R. Worth

560—Venetian Lace Collar *Seventeenth Century*

115. Semicircular; toile displaying dainty intricate scrollings, bearing small flowers; very interesting picot edges.

Length, 43½ *inches; depth,* 7 *inches.*

Mrs. L. Kessel

561—Rosaline Point de Venise Collar *Seventeenth Century*

35. Horseshoe shape; toile enriched with dainty leaf scrollings, bearing highly conventionalized varied raised floral motives with picot brides. Scalloped edges.

Length, 33 *inches; depth,* 3½ *inches.*

Mrs. Jaretzki

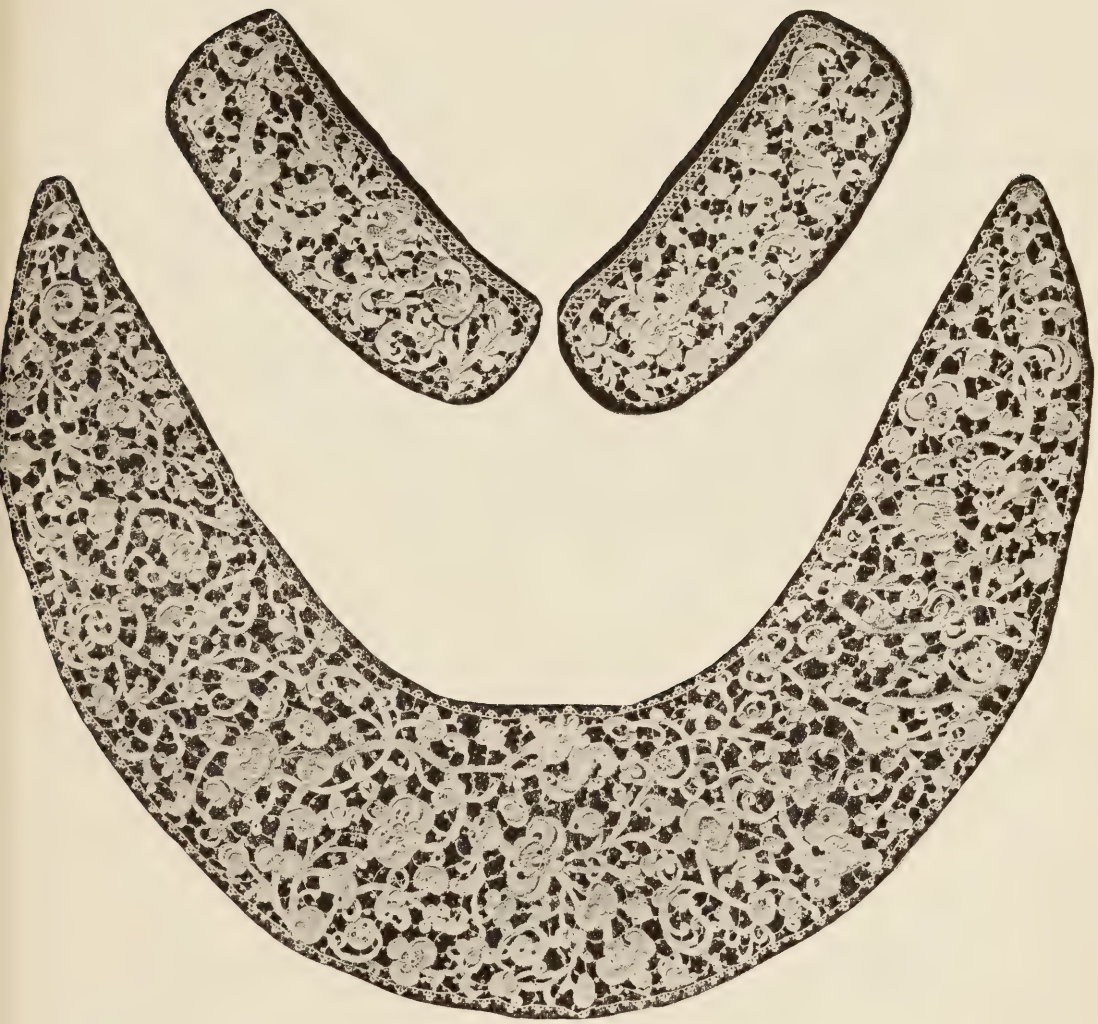
562—Pair of Point de Venise Cuffs and Collar *Seventeenth Century*

135 Semicircular collar; slightly shaped cuffs. Enriched with raised toile displaying beautiful floral scrollings joined by acanthus brides with rosace modes. Small scalloped edges.

Collar: Length, 35½ *inches; depth,* 7 *inches.*

Cuffs: Length, 10 *inches; depth,* 4 *inches.*

(*Illustrated*)



No. 562—Pair of Point de Venise Cuffs and Collar

A. Arnold

563—Point de Venise Bertha *Seventeenth Century*

33. V-shaped; toile displaying highly conventionalized floral motives and scrollings; on a minute net reseau. Scalloped thread lace edges.

Length, 63 *inches; depth,* 7 *inches.*

Mrs. Chilcoa.

564—Venetian Lace Bertha *Seventeenth Century*

40. Spade shape, with tapering lappets; enriched with a very varied toile displaying charming interlacing scrollings of acanthus leaves and fine floral motives; joined by picot brides. Small Vandyke edge.

Length, 57 *inches; depth,* 15 *inches.*

Mrs. A. E. Norman.

565—Venetian Lace Collar *Seventeenth Century*

45. Semicircular; enriched with a superbly varied and balanced toile of acanthus leaf scrollings and fine blossoms; joined by arched picot brides. Scalloped and picot edges.

Length, 41 *inches; depth,* 8 *inches.*

A. Arnold.

566—Point de Venise Collar *Seventeenth Century*

180 Semicircular; displaying a varied raised toile of scrolling leaves and intricate blossoms, joined by scattered picot brides. Small scalloped edge.

Length, 45 *inches; depth,* 15½ *inches.*

(*Illustrated*)

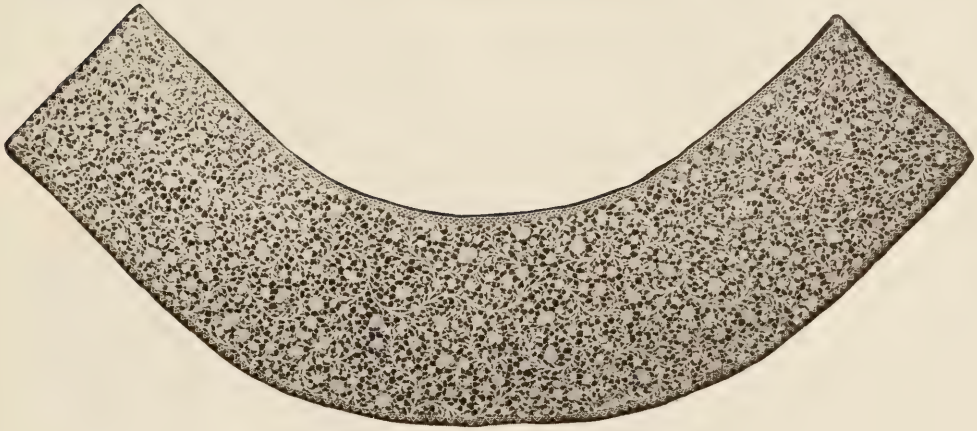
Mrs. B. Donnelly

567—Point de Venise Rosaline Lace Collar *Seventeenth Century*

450 Semicircular; finely varied toile with picot raised work and scattered rosace brides. Displaying finely meandering scrollings of leafage bearing dainty flowers.

Length, 41 *inches; depth,* 9½ *inches.*

(*Illustrated*)



No. 566—Point de Venise Collar (*Seventeenth Century*)

No. 567—Point de Venise Rosaline Lace Collar (*Seventeenth Century*)

W. J. Gruehlau

568—Point de Venise Flounce *Seventeenth Century*

55. Toile displaying intricate scrollings of leaves and husks, bearing varied floral sprays.

Length, 2 yards 14 inches; depth, 3 inches.

(*Illustrated*)

A. Arnold.

569—Exquisite Point de Venise Lace Flounce *Seventeenth Century*

75. Exceedingly fine and varied toile; with the flowers modeled in relief and joined with rosace brides. Displaying interlacing scrollings of leaves and beautiful flowers. Small Vandyke edge.

Length, 1⅔ yards; depth, 4 inches.

(*Illustrated*)

Mr. Harris.

570—Important Point de Venise Flounce *Seventeenth Century*

600. Exceptionally varied raised toile; displaying scrollings of leaves supporting large pomegranate motives and blossoms; joined by scattered brides with rosace modes. Small Vandyke edge at foot. Mounted on rose-red silk.

Length, 3 yards 6 inches; depth, 7¾ inches.

(*Illustrated*)

568

569

570

Nos. 568-569-570—Point de Venise Lace (*Seventeenth Century*)

Mrs. B. Donnelly

571—Point de Venise Flounce *Seventeenth Century*

600 Very varied toile; with portions raised; joined by very elaborate rosace brides. Displaying beautiful oval scrollings of flowers and leaves, each oval enclosing a superb blossom.

Length, 4⅓ *yards; depth,* 8 *inches.*

(*Illustrated*)

Mr. Harris.

572—Milanese Lace Flounce *Italian Seventeenth Century*

Displaying a most intricate repeating pattern; displaying columned arcaded niches occupied by seated "Court Beauties" wearing plumes in their hair and holding branches of flowers; surmounted by flying nymphs; below are flowers and birds. The niches are flanked by dainty elaborate scrollings and demi-figures of nymphs blowing trumpets. Scalloped at foot.

1100.

Length, 3¼ *yards; depth,* 18 *inches.*

(*Illustrated*)

Regina Bernstein

573—Point de Venise Dress Panneau *Seventeenth Century*

Triangular; with small Vandyke edges. Toile displaying central series of varied scrolled blossoms, with picot brides.

25.

Length, 40 *inches; width,* 11 *inches.*

H. Stillwell

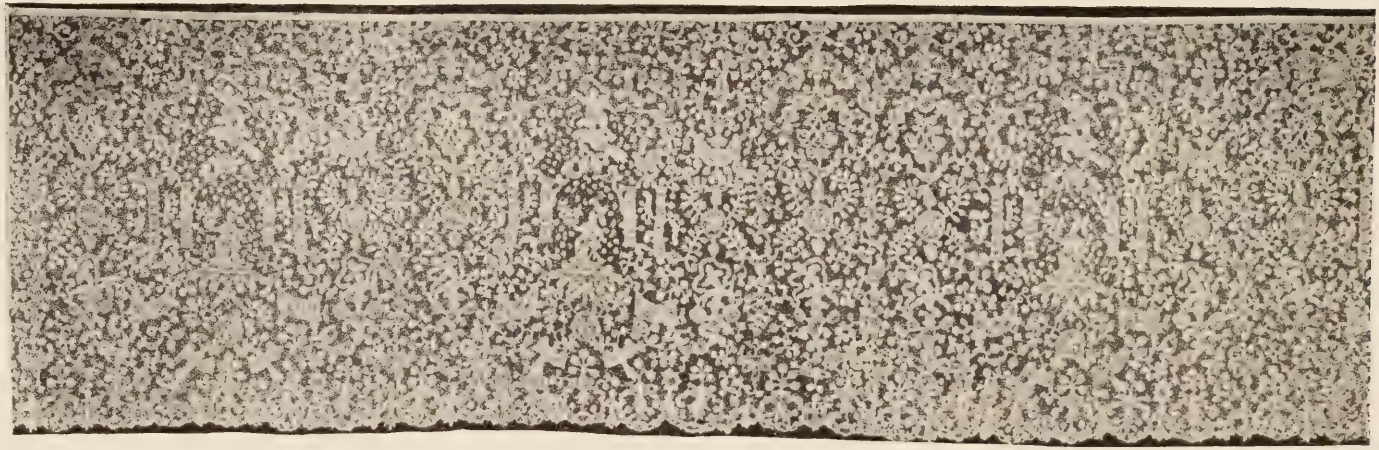
574—Brussels Lace Shawl *Eighteenth Century*

Displaying latticed and rosetted medallion field. Borders of similar oval medallions with scalloped edges.

27.

Length, 3 *yards* 8 *inches; depth,* 58 *inches.*

571



572

No. 571—Point de Venise Flounce (*Seventeenth Century*)

No. 572—Milanese Lace Flounce (*Italian Seventeenth Century*)

Mr. Harris

575—Deep Ivory Lace Flounce *Flemish Eighteenth Century*

500. Filmy lace, with varying reseaux and festooned scalloped foot. Displaying central bouquet of flowers with pendent floral motives, festooned, scrolled and paneled field enriched with many varied blossoms.

Length, 3 *yards* 10 *inches; depth,* 27 *inches.*

(*Illustrated*)

Mr. Levi.

576—Two Gold Lace Panels *Italian Seventeenth Century*

30. Displaying large scrolled leaf motives on a rosace netted ground.

14 *inches by* 7½ *inches.*

Metropolitan Museum of Art.

577—Gold-embroidered Gauze Apron *Italian Seventeenth Century*

Composed of white gauze bands interrupted by cut linen enriched with scrolled tulips and other floral motives embroidered in gold and pailletted. Similar Vandyke border at sides and deeper more elaborate one at foot. (Imperfect.)

17.50

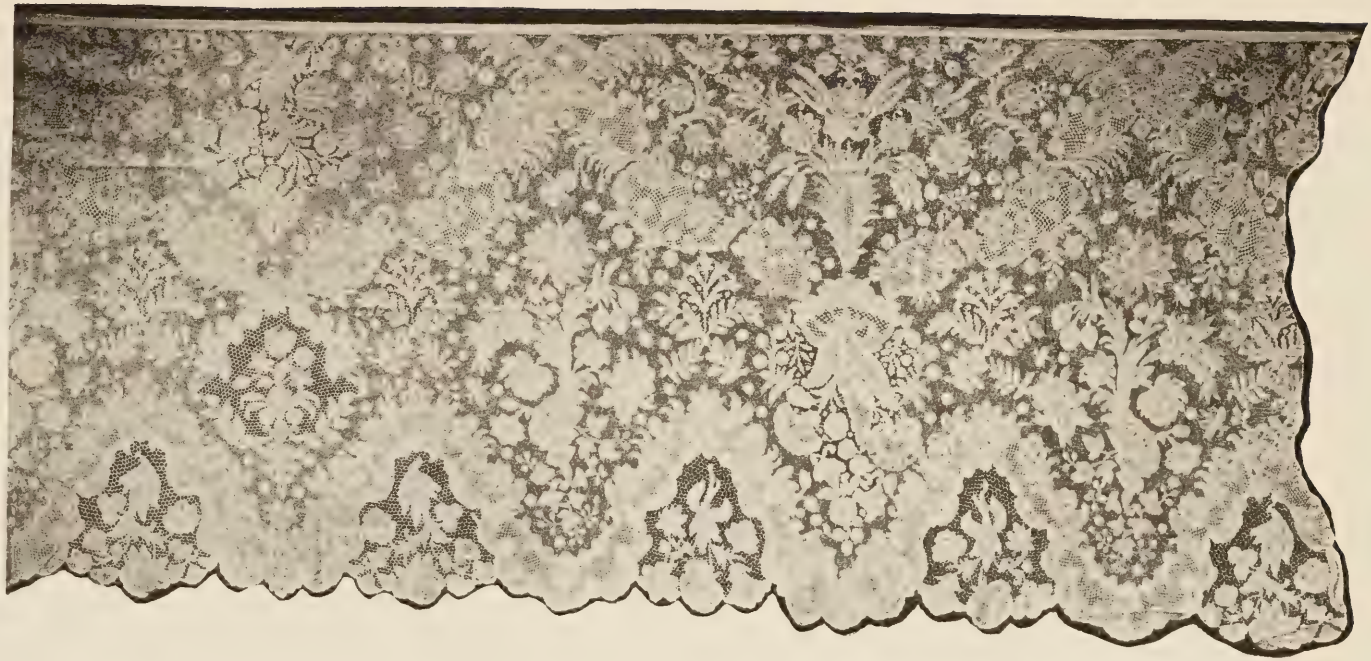
42 *inches by* 36 *inches.*

C. Arndt.

578—Filet Lace Cape *Italian Seventeenth Century*

30. Semicircular; the field enriched with entwining vines of floral motives. Similar border edged with Vandyke Gothic lace.

Length, 44 *inches; depth,* 27 *inches.*



No. 575—Deep Ivory Lace Flounce (*Flemish Eighteenth Century*)

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A. Arnold.

579—Gothic Lace Border *Italian Sixteenth Century*

60. Three sides, with inset squares at corners and deep Vandyke edges. Composed of four bands of varied floral medallions; the Vandykes are also medallioned.

Length, 4 yards 2 inches; width, 29 inches; depth, 10 inches.

(*Illustrated*)

Metropolitan Museum of Art.

580—Three Filet Lace Panels *Italian Sixteenth Century*

15. Variously displaying fabulous lions, ostrich and hounds. Finished with diagonally placed leaves in borders.

One, 12 inches by 12½ inches; two, 13½ inches by 13 inches.

Mrs. J. R. Wren

581—Fil-tiré Linen Cover *Italian Seventeenth Century*

10. Deep ivory linen; finished with borders of archaic floral motives. Thread lace picot edges.

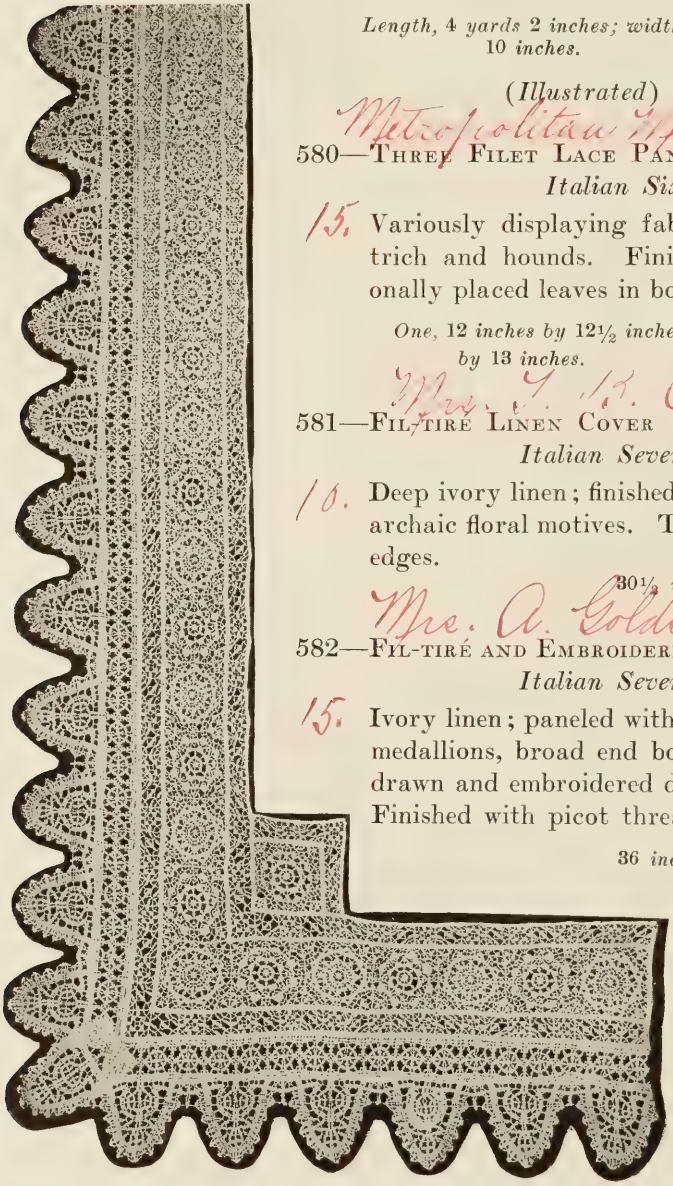
30½ inches by 24 inches.

Mrs. A. Goldsmith.

582—Fil-tiré and Embroidered Linen Cover *Italian Seventeenth Century*

15. Ivory linen; paneled with central band of medallions, broad end borders exhibiting drawn and embroidered diamond motives. Finished with picot thread lace edge.

36 inches by 21½ inches.



Chelsea

583—Gold and Crimson Embroidered Linen Cover *Italian Sixteenth Century*

22.50 Ivory linen; enriched with dainty border of floral diamonds in crimson silk, relieved with passages of gold threads.

16 inches by 10½ inches.

Mme. Cattadori

584—Filet Lace and Linen Cover *Italian Sixteenth Century*

22.50 Ivory linen; with end inserted borders displaying rare plumaged birds facing jardinières; side borders, narrower with sprays of carnations. Finished with Vandyke Gothic lace.

52 inches by 36 inches.

Chelsea.

585—Filet Lace and Linen Cover *Italian Seventeenth Century*

20. Sheer linen; enriched with inserted borders, doubled at ends; displaying archaic floral angular scrolls. Finished with scalloped thread lace.

45 inches by 29½ inches.

Mrs. J. J. Mann.

586—Fil-tiré Linen Border *Italian Sixteenth Century*

17.50 Ivory linen forming a pattern of enriched angular scrollings bearing fine husk motives at intervals. Narrow chevron borders.

Length, 2 yards 21 inches; depth, 7 inches.

Mme Cattadori

587—Fil-tiré Linen Border *Italian Sixteenth Century*

20. Similar to the preceding; finished with fringe and openwork.

Length, 2⅔ yards; depth, 5½ inches.

Mrs. J. J. Mann

588—Fil-tiré Linen Border *Italian Fifteenth Century*

15. Heavy ivory linen, forming a pattern of archaic angular scrollings and pomegranate motives; drawnwork ground.

Length, 3 yards 4 inches; depth, 4½ inches.

Mme. Cattadori

589—Two Gothic Lace Covers *Venetian Sixteenth Century*

50 Ivory linen; finished with deep intricate border at foot, displaying very varied floral diamond lattice. Trimmed with fringe.

Lengths, 4 yards; widths, 14 inches and 10 inches.

Geehs and Bertoni

590—Filet Lace and Linen Cover *Italian Seventeenth Century*

25. Ivory linen; finished with border of fine filet displaying balustered angular scrollings, sustaining vine and curious palmette-shaped leaves.

59 inches by 36 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

Metropolitan Museum of Art

591—Filet Lyce Cover *Italian Sixteenth Century*

25.50 Oblong; displaying many squares bearing varied birds, fabulous animals and jardinières, interrupted by bandings of scrolled motives relieved by smaller squares of further animals.

31 inches by 29 inches.

Mrs. J. B. Owen

592—Fil-tiré Gothic Lace and Linen Cover

Italian Seventeenth Century

25. Fine ivory linen; enriched with drawn lace border of quaint Gothic medallions. Similar picot lace edge. *48 inches by 26 inches.*

H. K. Worth.

593—Fil-tiré Table Center *Italian Seventeenth Century*

57. Heavy ivory linen; enriched with end panels of angular scrolling vine leaves, bordered by narrower guards which are continued as side borders. Finished with fringe. *2⅓ yards by 17½ inches.*

J. J. Morrow

594—Crimson Embroidered Linen Cover

Sicilian Sixteenth Century

30. Deep old-ivory linen; enriched in rose-crimson silk with detached floral and pomegranate motives, scrolled blossom border and picot edge. *71 inches by 36 inches.*

Mrs. George.

595—Fil-tiré Linen Border *Italian Gothic*

17.50 Broad ivory linen band; finished with very beautiful Vandyke border at foot, displaying leaf and scroll cruciform motives and scalloped points. *Length, 4 yards; depth, 6½ inches.*

Mme Cattadori

596—Fil-tiré Linen Border *Italian Sixteenth Century*

32.50 Ivory linen, forming a fine pattern of chevrons bearing quaint leafage. *Length, 4 yards 2 inches; depth, 5 inches.*

P. Stockwell

597—Fil-tiré Linen Border *Italian Sixteenth Century*

22.50 Ivory linen; displaying a banded diamond lattice with medallion-drawn centers. Finished with Vandyke thread lace.

Length, 3⅓ yards; depth, 6½ inches.

Mrs. A. Lewis

598—Fil-tiré Linen Border *Italian Sixteenth Century*

35. Similar to the preceding; not fringed.

Length, 6 yards 20 inches; depth, 6 inches.

Chelsea

599—Fil-tiré Embroidered Border *Italian Seventeenth Century*

25. Fine ivory linen; displaying oblong drawn medallions interrupted by embroidered floral scrollings. Delicate wave-patterned lace edge. *Length, 4 yards; depth, 5 inches.*

Mrs. W. Weber

600—Filet Lace Cover *Italian Seventeenth Century*

30. Field displaying large diamond lattice, enriched with diamond medallions and curious archaic floral motives. Borders enhanced with processions of quaint animals. Finished with fringe.

2⅔ yards by 1 yard.

H. R. Wood

601—Filet Lace and Linen Cover *Italian Sixteenth Century*

40. Deep ivory linen; enriched with inserted end borders of jardinières, fabulous birds and lions. Finished with Vandyke filet edge. *Length, 64 inches by 32 inches.*

Mrs. W. A. Schiffer

602—Filet Lace and Linen Cover *Italian Sixteenth Century*

30. Sheer linen, enriched with three inserted linen bands at ends, one on each side and Vandyked edges. The filet variously displaying angular scrolls, chevrons and half blossom motives.

2 yards 7 inches by 1 yard 3 inches.

Chelsea

603—Filet Lace and Linen Cover

35. Sheer ivory linen; with shadow filet borders of angular scrollings and flowers. Thread lace edge. *68 inches by 46½ inches.*

Mrs. J. T. Mann

604—Filet Lace and Linen Cover *Italian Seventeenth Century*

35. Ivory linen; enriched with broad inserted border of angular scrollings bearing curious infloretted leaves. Finished with Vandyke thread lace edge. (Slightly imperfect.)

63 inches by 55 inches.

Miss M. Hague

605—Filet Lace and Linen Cover *Italian Seventeenth Century*

25. Ivory linen; embellished with lace panels at ends, enriched with lions facing jardinières. Finished with varied Vandyke lace edges. *2 yards by 32½ inches.*

Mrs. T. B. Owen

606—Fil-tiré Lace and Linen Cushion *Italian Sixteenth Century*

25. Oblong, with round corners; finished on both sides with finely medallioned Gothic lace. 24 *inches by* 17½ *inches.*

J. L. Redmond

607—Fil-tiré Lace and Linen Cushion *Italian Sixteenth Century*

25. Similar to the preceding. 24 *inches by* 17½ *inches.*

Chelsea.

608—Gothic Lace and Linen Cover *Italian Sixteenth Century*

30. Deep ivory linen; enriched with deep Vandyked borders of lace; displaying varied floral medallions, finished with diagonally placed Gothic staves. 24½ *inches by* 19 *inches.*

Mme. Cattadori

609—Fil-tiré Linen Cover *Italian Sixteenth Century*

35. Ivory linen; enriched with a cross insertion about center, displaying angular scrollings bearing curious Gothic leaves.

4⅓ *yards by* 19½ *inches.*

H. R. Worth

610—Fil-tiré Linen Cover *Italian Sixteenth Century*

50. Heavy ivory linen; enriched with drawn panels at ends, displaying archaic birds, finished with narrow borders of similar smaller birds. 46½ *inches by* 25 *inches.*

Mme Cattadori.

611—Fil-tiré Linen Cover *Italian Sixteenth Century*

30. Deep ivory linen; finished at foot with broad border displaying fabulous birds facing floral jardinières. Trimmed on three sides with fringe. 4 *yards* 20 *inches by* 29 *inches.*

Mrs. E. F. Allen.

612—Filet Lace and Linen Cover

35. Ivory linen; enriched with a broad shadow filet border of oval scrolling floral motives. Scalloped thread lace edge.

52½ *inches by* 46½ *inches.*

Chelsea.

613—Fil-tiré Linen and Gothic Lace Cover *Italian Sixteenth Century*

25. Heavy ivory linen; enriched with medallion border of embroidered and drawn motives alternating with lace. Finished with scalloped thread lace edge. 31 *inches by* 30 *inches.*

Mrs. T. B. Owen

614—Filet Lace and Linen Cover

40. *Italian Early Seventeenth Century*

Sheer ivory linen; enriched with two beautiful inserted end panels; displaying birds perched between cornucopias emitting finely scrolled floral motives; further birds, dogs and rabbits are amid the scrollings. Finished with vine-leaved Vandyke lace edge. Slight stain in center. *74 inches by 41 inches.*

J. Stockwell

615—Gothic Lace and Linen Cover *Italian Sixteenth Century*

27.50 Ivory linen; finished with a rare border of angular scrollings sustaining fine floral motives. Similar Vandyke edges.

21 inches by 19 inches.

Mme Cattadori

616—Fil-tiré Linen Border *Italian Seventeenth Century*

30. Ivory linen; forming a pattern of diagonally placed and paneled staves alternating with sprays of leaves. Front border with joined returns at ends.

Length, 3⅓ yards; width, 35 inches; depth, 7½ inches.

Mrs. George

617—Lace and Linen Border *Italian Sixteenth Century*

40. Ivory linen; bordered with beautifully medallioned Gothic lace having a leaf-enriched Vandyke edge.

Length, 4 yards 10 inches; depth, 7 inches.

J. T. Morrison

618—Crimson Embroidered Linen Border

Sicilian Sixteenth Century

30. Ivory linen; forming a very beautiful pattern of angular scrollings bearing pomegranates and dainty flowers; the background of chain stitch in crimson silk. Yellow silk and gold lace edge.

Length, 4 yards; depth, 4½ inches.

Mrs. W. H. F.

619—Fil-tiré Linen Border *Italian Sixteenth Century*

25. Ivory linen; displaying banded diamond lattice embroidered with curious chevrons; the centers occupied by open medallions. Rosetted and medallioned borders; fringed.

Length, 3½ yards; depth, 9 inches.

Stillwell

620—Fil-tiré Linen Border *Italian Sixteenth Century*

12.50 Similar to the preceding. *Length, 3 yards; depth, 7½ inches.*

Mme. Cottadoni

621—Fil-tiré Linen Border *Italian Gothic*

35. Ivory linen; forming a delightful pattern of angular rosette motives bearing acorns.

Length, 4 yards 26 inches; depth, 5 inches.

Bennet Cyt D.

622—Gothic Lace and Linen Cover *Italian Seventeenth Century*

Fine ivory linen; enriched with two insertions of Gothic lace, displaying diamond lattice embroidered with cubes and occupied by floral medallions.

3 yards by 2 yards 14 inches.

Regina Bernstein

623—Fil-tiré Lace and Linen Cover

Oblong, with small linen center; enriched with varied borders of 25. animalistic and floral medallions. Finished with curious ribbon scrolled edges and Vandyke lace over edge of the linen center.

17 inches by 13 inches.

H. R. Worth.

624—Filet Lace and Linen Cover *Italian Seventeenth Century*

Sheer ivory linen; enriched with broad inserted borders of beau- 35. tifully scrolled acanthus leaves and husks; narrower side borders of trailing vine leaves. Finished with Vandyke thread lace edges.

75 inches by 38 inches.

P. H. H.

625—Fil-tiré Gothic Lace and Linen Cover

Italian Sixteenth Century

27.50 Sheer ivory linen; enriched with lace center square, inserted, crossing borders, small corners and Vandyke edges. The lace enriched with diagonal staff motives and floral medallions.

56 inches by 37 inches.

Chelsea.

626—Lace and Linen Cover *Italian Sixteenth Century*

Alternate bands of linen and lace in center; finished with similar 25. inserted lace borders and Vandyke edges. The lace enriched with S-scrolled and berried medallions, vaselike motives and floral rosettes.

31 inches by 24 inches.

Chelsea.

627—Fil-tiré Lace and Linen Cover *Italian Sixteenth Century*

35. Ivory linen; finished with deep Vandyke border of Gothic lace displaying beautiful square fruit medallions, flanked by geometric guards.

47½ inches by 23 inches.

Mme. Cattadori.

628—Fil-tiré Linen Cover *Italian Sixteenth Century*

145. Ivory linen; enriched with inserted borders of archaic angular scrollings and leaf motives. Finished with Vandyke thread lace edge.

56 inches by 45 inches.

M. Levi

629—Filet Lace Cover *Italian Sixteenth Century*

150. Displaying three large bouquets of flowers, curiously scrolled with dolphin-like motives. Angular key border. Trimmed with fringe. (Restored about center.)

2¾ yards by 25 inches.

M. Levi

630—Three Embroidered Linen Cushions

Mitylenian Eighteenth Century

60. Oblong; deep ivory linen, enriched with detached crimson and green floral motives.

17 inches by 13½ inches.

Mrs. L. Stern

631—Fil-tiré and Filet Lace Cover *Italian Seventeenth Century*

25. Displaying alternate squares of medallioned drawn linen and floral filet lace. Finished with Vandyke floral thread lace edge. (Slightly imperfect.)

46 inches square.

Mrs. Benj. Stern

632—Gothic Lace Cover *Italian Sixteenth Century*

475. Composed of four bands of intricately rosetted medallions, interrupted by double banding of vine motives. Finished with a deep Vandyke medallioned edge.

32 inches by 29 inches.

Mme. Cattadori

633—Fil-tiré Linen Coverlet *Italian Sixteenth Century*

500. Heavy ivory linen; enriched with end borders of conventionalized floral motives developing scrollings of further flowers and pomegranates, guards of angular leaves and narrower side borders of lozenge motives. Vandyke lace edges.

Chelsea

634—Fil-tiré Linen Cover *Italian Seventeenth Century*

25. Sheer linen; enriched with a latticed diamond border daintily medallioned. Finished with small Vandyke edge.

54 inches by 34 inches.

Stockwell

635—Embroidered Fil-tiré Linen Cover

Italian Seventeenth Century

22.50 Ivory linen, with drawn borders of latticed diamonds embroidered with chevrons. Vandyke thread lace edge.

53 inches by 26 inches.

Mme. Cattadori

636—Fil-tiré Linen Coverlet *Italian Sixteenth Century*

Heavy ivory linen; parted by two narrow drawn bands of ribbon motives; broad borders of conventionalized floral motives with guards similar to the parting bands. *8⅓ yards by 2 yards 8 inches.*

Mme. Cattadori

637—Fil-tiré Linen Cover *Italian Sixteenth Century*

17.50 Ivory linen; vertically paneled with seven broad insertions of very interesting angular vine scrollings. Finished at foot with exceptionally fine border of Gothic balustered angular scrollings emitting sprays of flowers. *4 yards 6 inches by 21 inches.*

M. Levi.

638—Milanese Lace and Linen Coverlet

Italian Seventeenth Century

35. Heavy ivory linen; parted by four fine insertions of lace displaying lyre-shaped motives. Deep flounces of linen on three sides, parted vertically by many similar lace insertions.

2½ yards by 2⅓ yards.

M. Levi.

639—Gothic Lace and Linen Border *Italian Sixteenth Century*

32.50 Composed of alternating squares of beautifully medallioned lace and linen embroidered with flowered staves. Floral paneled lace edges.

Length, 2¾ yards; depth, 6 inches.

Miss E. Chauncey.

640—Filet Lace and Linen Cover *Italian Seventeenth Century*

Ivory linen; paneled with three insertions and bordered on ends with filet lace, displaying angular leaf scrollings. Trimmed with fringe.

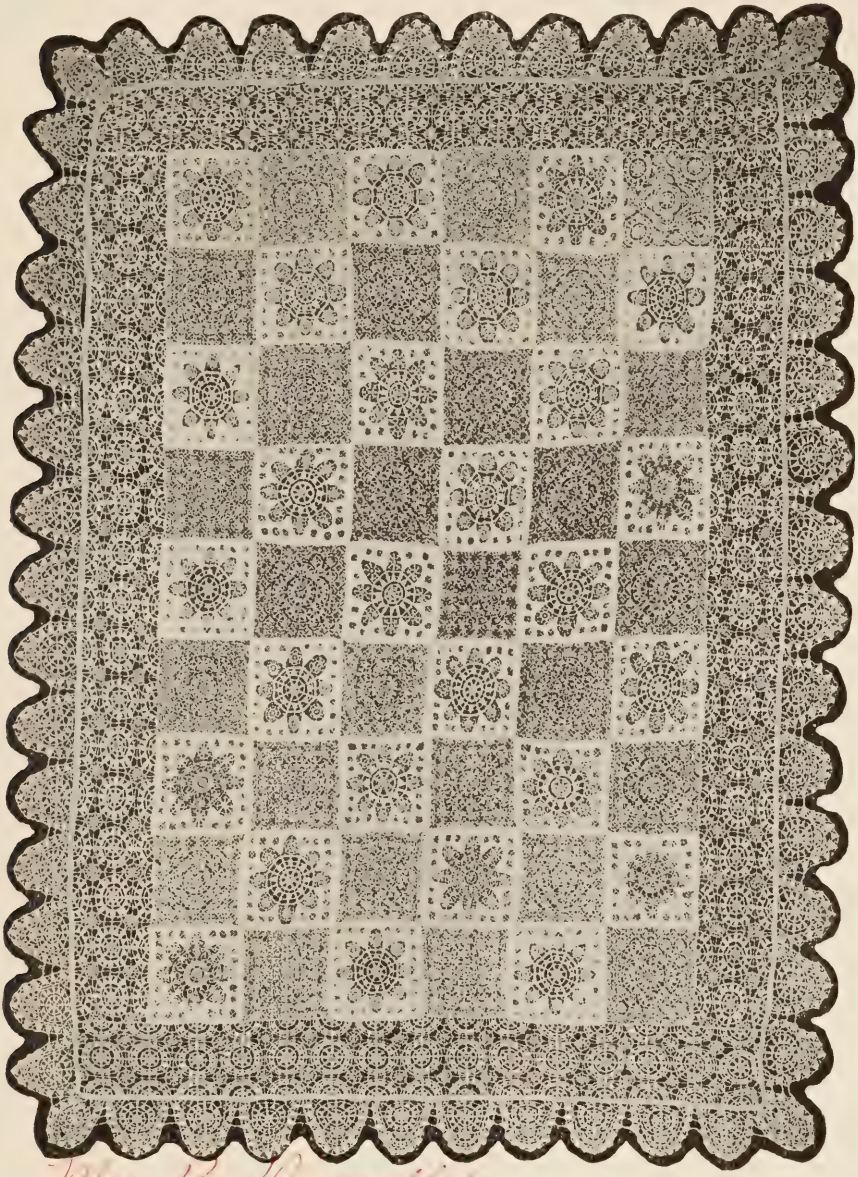
2 yards 4 inches by 1 yard 33 inches.

Chelsea

641—Gothic Lace and Linen Cover *Italian Sixteenth Century*

50. Composed of squares of ivory linen and lace; the lace displaying intricate quatrefoil floral medallions. Finished with a deep thread lace of waving ribbon motives.

36 inches by 31 inches.



Mrs. B. Connelly

642—Gothic Lace Cover *Italian Sixteenth Century*

625 Composed of alternate squares; variously occupied by dainty elaborate medallioned lace and linen bearing lobed stellate medallions. Broad borders with Vandyke edges, similarly medallioned to center squares.

2 yards by 1 yard 16 inches.

Morton C. Nichols

643—Filet Lace and Linen Cover *Italian Seventeenth Century*

70. Fine ivory linen; with broad central insertion, displaying birds perched on jardinières interrupted by cruciform carnation motives. Deep inserted border at ends enhanced with unicorns facing jardinières. Vandyke thread lace edge. (Slight restoration on linen.)

3 yards 3 inches by 1 yard 34 inches.

Wm. Benj. Stow.

644—Fil-tiré Linen Cover *Italian Sixteenth Century*

60. Ivory linen, vertically paneled with insertions of running vines. Finished at foot with deep border displaying Gothic leaf scrollings sustaining floral bouquets and fine pomegranate motives. Trimmed with varied fringe.

3 yards 33 inches by 28 inches.

Mrs. Benj. Stern

645—Gothic Lace and Linen Coverlet

Italian Sixteenth Century

55 Ivory linen; paneled with two narrow insertions of Gothic floral lace. Finished at foot with deeply Vandyked border, displaying beautiful floral oval medallions in Venetian lace; the Vandykes similarly patterned in thread lace.

2 yards 22 inches by 2 yards 6 inches.

Mrs. L. C. Hill

646—Filet and Crochet Lace Coverlet

Italian Seventeenth Century

75 Composed of irregularly placed alternate panels of filet and crochet lace; variously displaying floral medallions and scrollings; the filet having processions of birds, fantastic stags and pomegranate devices.

2¾ yards by 3 yards 2 inches.

Mrs. W. H. Foy

647—Lace and Fil-tiré Linen Cover

Venetian Seventeenth Century

45 Heavy ivory linen; enriched with broad borders of Gothic lace displaying angular scrollings and medallions amid embroidered flowers; on the inner side with angular sprays of Gothic floral motives jutting into the center. Finished with tasseled open lace on three sides.

3¼ yards by 33 inches.

A. Arnold.

648—Gothic Lace and Linen Cover *Italian Sixteenth Century*

Heavy ivory linen, parted by insertions of Gothic lace. Deep 150 Vandyke borders, displaying bands of square and oval floral medallions; similar treatment in the deep Vandykes.

2 yards 33 inches by 2½ yards.

M. Levi

649—Five Gothic Lace and Linen Covers

Italian Sixteenth Century

Fine ivory linen. Three with varied insertions of Gothic lace 140 displaying small floral medallions; two similar, with broad frontal borders of similarly patterned lace. Trimmed with scalloped thread lace.

Sizes: 2 yards 21 inches by 2 yards 10 inches; 2 yards 14 inches by 1 yard 32 inches, 2 yards 9 inches by 1 yard 34 inches, 2 yards 10 inches by 1 yard 10 inches and 2 yards 6 inches by 1½ yards.

R. Howard

650—Lace Linen Alb *Sicilian Seventeenth Century*

275 Sheer linen, enriched with insertions of deep tan thread lace down front, back and shoulders, broad cuffs and deep border at foot. Displaying very varied medallions and geometric motives.

Metropolitan Museum of Art.

651—Embroidered Linen Robe *Italian Sixteenth Century*

32.50 Simple robe with V'd collar and long sleeves. Embroidered in green silks with floral bandings at middle of collar, shoulders and sleeves. The deep collar further enriched with a band occupied by a procession of birds, the linen forming the pattern.

Chelsea.

652—Filet Lace Coverlet *Italian Seventeenth Century*

100 Composed of two major oblong panels, flanked by grape-vine panels interrupted by crochet lace insertions. Enriched with acanthus-leaf scrollings and vase motives. Finished at head and foot with processions of strange birds and animals.

3 yards 14 inches by 2 yards 29 inches.

Mrs. J. Cruikshank.

653—Gothic Lace and Linen Cover *Italian Sixteenth Century*

140. Ivory linen; paneled with two insertions of rosetted medallion lace. Finished with a beautifully Vandyked border, displaying similar fine medallions.

2⅓ yards by 1 yard 28 inches.

Morton C. Nichols

654—Gothic Lace and Linen Cover *Italian Sixteenth Century*

60. Sheer linen, enriched at ends with inserted lace bands of beautiful oblong medallions occupied by pomegranate motives. S-scrolled narrow borders finished with deep Vandyke edges.

64 inches by 39½ inches.

Morton C. Nichols

655—Filet Lace and Linen Cover *Italian Seventeenth Century*

110. Field composed of varied filet squares interrupted with bandings of sheer linen having smaller filet squares at the junctures. Finished with a broad filet border displaying festooned jardinières amid scrolling tulips and animals. Vandyke lace edge.

61 inches by 51 inches.

Mrs. J. Cruikshank

656—Six Fil-tiré Linen Sash Curtains

Italian Seventeenth Century

240. Fine ivory linen; variously enriched with vertical insertions, displaying unusually fine reversed floral motives.

Lengths, 2 yards; widths (four), 1 yard 5 inches; (two), 1 yard 23 inches.

FABRICS

A. Arnold.

657—Venetian Gothic Lace and Silk Cover *Eighteenth Century*

200 Lustrous ivory silk, woven with stripes of pale blue at ends. Enriched with round medallions at corners and border of silk lace; displaying scrollings of delicate flowers and small birds. (Slight imperfection about center of silk.)

2½ yards by 2⅓ yards.

Miss M. F. Wickes

658—Two Gold and Crimson Brocade Cushions

Italian Seventeenth Century

45. Deep rich crimson; woven in gold with varied detached floral motives forming diamond devices. Arched at one end of each.

24 inches by 19½ inches.

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M. Lee

659—Two Crimson and Gold Cut-velvet Cushions

Genoese Eighteenth Century

105. Square; golden yellow silk ground, woven in crimson cut and uncut velvet with loose bouquets of lilies and scrollings of berries. Trimmed with crimson tassels.

21 *inches square.*

W. F. Dawson

660—Two Crimson and Gold Cut-velvet Cushions

Genoese Eighteenth Century

90. Similar to the preceding.

W. F. Dawson

661—Two Crimson and Gold Cut-velvet Cushions

Genoese Eighteenth Century

90. Similar to the preceding.

Regina Bernstein

662—Green Velvet Cushion *Spanish Seventeenth Century*

55. Oblong; Botticelli green velvet, trimmed and paneled with earlier patterned gold galloon and tassels. Back of similar green velvet.

Engel

663—Gold-embroidered Red Velvet Cushion

Italian Seventeenth Century

57.50 Oblong; rose-red velvet, embossed with small leaf and fleur-de-lis motives. Enriched in gold appliqué with floral diamond medallion and scrollings. Trimmed with gold galloon and tassels; lined with rose damask.

E. Ehinger

664—Gold-embroidered Crimson Velvet Cushion

Italian Seventeenth Century

50. Oblong; lustrous rose-crimson velvet; enriched in appliqué of gold threads with arabesqued stellate medallion. Trimmed with gold galloon and tassels. Green velvet back.

F. Alvin.

665—Two-embroidered Silk Cushions *Italian Eighteenth Century*

240. Oblong; enriched with pastoral panel; bordered with scrollings of tulips and perched birds. Trimmed with silk fringe.

19 *inches by* 15 *inches.*

A. Arnold

666—Two Old-yellow Velvet Cushions

Italian Seventeenth Century

60. Oblong; close-pile velvet; enriched with gold-embroidered central coat-of-arms on one, and corner coat-of-arms on other. Trimmed with silver galloon. Backs of contemporary floral lattice blue brocade.

A. Arnold

667—Two Old-yellow Velvet Cushions

Italian Seventeenth Century

60. Similar to the preceding.

M. Levi

668—Jardinière Velvet Panel *Genoese Seventeenth Century*

50. Cut and uncut velvet; displaying a beautiful bouquet of flowers in crimson, shrimp pink, blue, yellow and green on an ivory ground.

Height, 28½ inches; width, 22 inches.

E. F. Holman

669—Gold-embroidered Green Velvet Cover

Italian Eighteenth Century

125. Rare jade-green velvet; finely enriched with border and corners wrought in gold with closely placed entwining scrollings of vines and flowers.

42 inches by 39 inches.

M. Haa

670—Green Cut-velvet Cover *Italian Renaissance*

150. Displaying scrollings of varied pomegranate devices in apple-green; on a lavender-ivory ground shot with silver. Trimmed with curiously patterned gold galloon.

39 inches by 26 inches.

The Hunter Company

671—Apricot Velvet Table Cover *Genoese Seventeenth Century*

60. Soft downlike apricot, fluctuating to areas of pale golden tone. Trimmed with varied pink and yellow fringe.

40 inches by 38 inches.

A. de Segia

672—Gold and Red Brocade Cover *Louis XV Period*

90. Ribbed old red ground; woven with broad silvery ivory ribbons of lacy flowers alternately with rustic trailing stems of flowers in colors and gold. Trimmed with gold galloon.

1 yard 3 inches by 1 yard 2 inches.

M. Levi.

673—Rose Velvet and Gold Cover *Italian Seventeenth Century*

70. Rich rose cut velvet, on yellow grounds shot with gold. Displaying a scrolled pomegranate border at crown and large scrollings of varied blossoms on the field. Trimmed with tasseled fringe.

1 yard 19 inches by 32 inches.

Mrs. William Whitney.

674—Gold and Ivory Brocade Cover *French Seventeenth Century*

70. Lustrous ivory ground; damassé with dotted ribbon ogivals, enclosing beautiful bouquets and trailing vines of flowers in varied gold threads. Paneled with finely patterned gold galloon.

2 yards 15 inches by 1 yard.

The Hayden Co.

675—Gold-embroidered Crimson Satin Center *Italian Seventeenth Century*

140. Rich satin; displaying all-over motives of coronetted hearts and sprays of blue flowers alternately placed. Dainty scroll border; trimmed with gold and crimson fringe.

2⅔ yards by 24 inches.

H. F. Dawson

676—Green Damask Cover *Italian Seventeenth Century*

100 Soft gray green; woven with pear-shaped acanthus-leaved motives enclosing tulip bouquets, on straw yellow ground. Trimmed on two sides with interlacing scrolls of gold galloon.

2 yards 14 inches by 2 yards 10 inches.

The Hayden Co.

677—Blue Damask Cover *Italian Seventeenth Century*

110. Lustrous Copenhagen blue; woven with varied banded cartouche motives enclosing finely infloretted bouquets. Trimmed with tasseled Vandyke fringe.

2¾ yards by 1 yard 30 inches.

L. W. Seaman

678—Three Jade Green Saddle Housings *Spanish Seventeenth Century*

55. Consisting of shaped flank piece and two similarly shaped saddle covers. Pulsating green velvet. Richly bordered and trimmed with original patterned gold galloon.

Stillwell

679—Gold-embroidered Blue Velvet Saddle Cloth

40. *French Sixteenth Century*

Heavy fluctuating soft blue velvet, finished with dainty borders alternately occupied by heraldic devices—reversed crescents, stellate motives and latticed squares. Rayed monograms A.B.A. at corners. Trimmed with blue and gold fringe and tassels.

M. Levi

680—Two Crimson and Ivory Cut-velvet Gondola Curtains

Genoese Seventeenth Century

9. Displaying running vines of conventionalized leaves in cut and uncut velvet on ivory grounds. (Imperfect.)

Length, 43 inches; width, 49 inches.

J. C. Holfein

681—Crimson Drap d'Or Cover *Italian Sixteenth Century*

75. Wine-crimson ground, shot with gold threads, woven in gold with intricate small pattern of scrolling, conventionalized tulips and carnations. Trimmed with crimson and gold fringe.

2¾ yards by 2 yards.

The Hayden Co.

682—Jardinière Velvet Cover *Genoese Seventeenth Century*

100 Ivory-silk ground; woven in wine-red, jade green and old pink cut and uncut velvet, with arabesqued vases of flowers canopied by infloretted reversed C-scrolls of acanthus leaves. One corner incut. Trimmed with tasseled fringe and galloon.

66 inches by 22½ inches.

A. de Segin

683—Wine-crimson Velvet Cover *Italian Renaissance*

140. Lustrous close-pile velvet; fluctuating with areas of downlike soft red. Trimmed with lozenge patterned gold galloon.

2 yards 4 inches by 1 yard 20 inches.

Mme. Cattadori

684—Gold and Ivory Brocade Cover

Venetian Seventeenth Century

110. Deep ivory field, shot with silver threads. Woven in gold, blues, greens, yellows and soft pinks, with alternate detached sprays of flowers variously filling vases and springing from scroll motives. Trimmed with gold galloon.

2½ yards by 1 yard 23 inches.

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A. di Segni

685—Silver and Golden Yellow Brocade Cover

Venetian Seventeenth Century

170 Rich, florally damassé golden yellow ground; woven in silver touched with crimson silk, with trailing ribbon motives bearing very distinguished varied small flowers. Trimmed with leaf patterned silver galloon.

2 yards 16 inches by 1¾ yards.

M. Levi

686—Gold-embroidered Green Silk Cover

Italian Seventeenth Century

111 Lustrous soft apple-green silk; enriched in colored silks and solid gold threads, with scrolled floral border and corners.

67 inches by 41 inches.

The Hayden Co.

687—Rose-du-Barry Brocade Cover *Louis XV Period*

170 Soft rose-du-Barry striped ground; woven with dainty trailing lacy ribbons in silvery tones, which emit bouquets of gay-colored flowers.

2 yards 21 inches by 2 yards 8 inches.

A. di Segni.

688—Gold, Silver and Apricot Brocade Cover

Louis XV Period

175 Delicate corded apricot-pink ground; woven with trailing open ribbon of ivory and silver emitting fan-shaped motives of gold and sprays of lovely sapphire-blue flowers.

2 yards 19 inches square.

S. B. Koch.

689—Rose-red Velvet Border *Italian Seventeenth Century*

120 Lustrous close-pile velvet, with rose and flame areas. Formed of five panels, trimmed with grapevine patterned gold galloon and fringe at foot.

Length, 2 yards 34½ inches; depth, 23 inches.

H. F. Dawson.

690—Amethyst Velvet Cover *Italian Seventeenth Century*

120 Finely fluctuating close-pile velvet, with areas of lustrous rose-lavender. Paneled and trimmed with patterned gold galloon.

2¼ yards by 1 yard 16 inches.

W. Gilchrist

691—Red Velvet and Green Damask Table Center

Italian Seventeenth Century

50. Field-green damask center, woven with jardinières of flowers scrolled with acanthus leaves. Red velvet end panels. Trimmed with silver lace and fringe. Lined with rose-red floral damask.

1 yard 29 inches by 19½ inches.

W. Gilchrist

692—Red Velvet and Green Damask Table Center

Italian Seventeenth Century

50. Similar to the preceding; varying in trimming.

The Hayden Co.

693—Gold Brocade Cover *Venetian Sixteenth Century*

Rich soft brown ground; woven in gold and ivory with very beautiful large infloretted pineapple motives within banded oval medallions. Trimmed with patterned gold galloon.

170

2 yards 2 inches by 1⅔ yards.

Mrs. Wm. Whiting

694—Floral Purple Brocade Cover *French Eighteenth Century*

Richly watered purple ground; woven in ivory, pink and green with narrow leaf stripes and small scrolling panneaux, emitting bouquets of small flowers.

210

2⅔ yards by 2 yards 4 inches.

C. J. Haskell

695—Crimson and Silver Cut-velvet Cover

Genoese Sixteenth Century

95. Silver and ivory silk ground; woven with crimson velvet cut and uncut husked ogivals, enclosing exceptionally well-drawn infloretted pineapple motives. Trimmed with latticed gold and crimson fringe forming a frieze. (Imperfect.)

2⅓ yards by 35 inches.

Parke Cgt H.

696—Gold Rouge-de-feu Brocade Cover *Louis XIV Period*

Soft corded *rouge-de-feu* ground. Woven in gold, pale blue, deep wine-red, yellow and green, with detached highly conventionalized sprays of large flowers. Trimmed with wide gold galloon.

2¾ yards by 1⅔ yards.

E. Erlanger.

697—Rose-crimson and Damask Table Center *Italian Seventeenth Century*

35.

Lustrous rose-crimson damask, woven with pineapple, floral and large scrolling acanthus-leaf motives. End panels of beautiful crimson velvet. Trimmed with gold patterned galloon of an earlier period and fringe. Lined with old-red silk.

2 yards 21 inches by 18¾ inches.

A. di Segin

698—Green Brocatelle Coverlet *Italian Seventeenth Century*

150.

Composed of six breadths, with splay corners at foot. Silvery spring green, woven with acanthus-leaf ogivals bearing sprays of flowers on the inner sides. Trimmed with chevroned green galloon.

Length, 2¾ yards; width, 3 yards 3 inches.

A. di Segin

699—Crimson Damask Coverlet *Italian Seventeenth Century*

110.

Lustrous rose-crimson; woven with infloretted leaf ogivals, enclosing bouquets and supporting further larger vase-like bouquets composed of pomegranates and larger flowers. Pleated flounce, trimmed with edging.

Total length, 3¾ yards; width, 3 yards 11 inches.

A. di Segin

700—Silver and Green Brocade Cope *Louis XIV Period*

170.

Orphreys and hood, with *drap d'argent* grounds; field with dark grass-green ground. Woven in pinks, lavenders, and yellows with rustic sprays of highly conventionalized flowers and fruit. Trimmed with gold galloon.

Length, 3 yards 6 inches; depth, 1½ yards.

Miss Julia Pyle

701—Silver and Ivory Brocade Cover *Louis XIV Period*

130.

Deep ivory-silk ground; woven in silver, rich crimson, pink, pale blue, yellow and green with detached landscapes of ruins, bowered with beautiful flowers. Trimmed with fine silver galloon.

2 yards 2 inches by 1 yard 28 inches.

J. C. Hodgkin

702—Gold-embroidered Silk Cover

150. *Italian Early Eighteenth Century*

Lustrous ivory silk; enriched in raised, solidly wrought threads of gold with very beautiful scroll borders, detached blossoms and medallion on the field of rare flowers, pomegranates, sprays of acorns and wheat. The medallion occupied by figure subject, with features painted on silk, "The Return of the Spies from Canaan with Huge Bunches of Grapes." Trimmed with gold lace.

2¾ yards by 1 yard 3 inches.

Mrs. Cattadori

703—Gold-embroidered Frontal

Italian Early Eighteenth Century

50 Similar to the preceding. The medallion occupied by figure of sun shining on a "Pelican in Piety." On watered ivory silk.

Height, 31 inches; length, 62 inches.

H. T. Lawson

704—Gold Brocade Cover *French Eighteenth Century*

Woven with narrow red-pink and gold stripes, variously interrupted by waved floral stripes on grounds of ivory and threads of gold. Trimmed with gold galloon.

170. *2 yards 10 inches by 2 yards 2 inches.*

Mrs. H. L. Simmons

705—Gold and Silver Brocade Cover *Louis XIV Period*

Lustrous deep ivory field; woven with beautiful bouquets of flowers within ogivals parted by festooned scrollings of similar flowers. Executed in crimsons, mulberry, blues, greens, silver and gold threads. Trimmed with gold galloon.

200. *2 yards 16 inches by 2 yards 11 inches.*

Mrs. R. Graham Mills

706—Silver Brocade Cover *Louis XIV Period*

Imbricated apple-green field; woven with irregularly scrolled silver motives sustaining large yellow, old red and lavender flowers. Trimmed with gold galloon.

210. *2 yards 8 inches by 2 yards 5 inches.*

A. Arnold.

707—Two Peach-colored Velvet Covers

Italian Seventeenth Century

120. Rich jaspé pile; fluctuating with areas of rare peachbloom tones. Trimmed with gold galloon, patterned with bunches of grapes and waving ribbons.

58 inches by 22 inches.

A. di Segin

708—Silver Brocade Cover *French Seventeenth Century*

Damassé ground, fluctuating from shell pink to deep salmon-pink. 200 Woven with interesting silver leaf-scrolled motives interrupted by bouquets of fine blue and crimson flowers and bunches of berries. Trimmed with chevroned silver galloon; lined with green silk.

2½ yards by 1⅔ yards.

A. di Segin

709—Gold and Silver Floral Brocade Cover

Louis XIV Period

160. Lustrous chevroned apple-green field; woven in soft pinks, reds, pale greens, blues, gold and silver threads, with small bouquets of flowers very intricately festooned. Trimmed with gold galloon.

2 yards 1 inch by 1 yard 26 inches.

H. F. Dawson

710—Ten Panels of Blue Damask *Italian Seventeenth Century*

330. Woven in two tones of Copenhagen blue, with fine floral ogivals variously enclosing festoons and varied floral motives.

Approximate length, 35 yards; width, 24 inches.

Charles of London.

711—Gold-embroidered Velvet Cover *Italian Sixteenth Century*

Lustrous rose-crimson velvet; enriched in raised gold threads 400. with florally scrolled shell motives at center and corners. Finished with a Vandyke border of similarly scrolled shell motives.

2 yards 14 inches by 1¾ yards.

Mrs. Crowley.

712—Gold-embroidered Velvet Portière

Spanish Seventeenth Century

375. Heavy-pile rose-ruby velvet. Paneled and bordered with open trimming displaying, in solid raised gold, running ribbons interlaced by floral vines.

Length, 2⅔ yards; width, 1⅔ yards.

Gecho and Bertoin

713—Crimson and Yellow Brocatelle Set

250. *Italian Seventeenth Century*

Consisting of coverlet and four curtains. Rich golden yellow, woven with acanthus-leaf scrollings supporting immense inflorettted bouquets of flowers.

Coverlet, 2⅔ by 2 yards 14 inches.

Curtains: Lengths, 2¾ yards; two, 1 yard 19 inches, and two, 1 yard 34 inches.

A. Arnold.

714—Green and Yellow Brocatelle Baldachino

Italian Seventeenth Century

175. Brilliant field green; woven with acanthus-leaf ogivals, enclosing bouquets of flowers and sustained by vase-like motives.

3½ yards square.

Charles of London

715—Green Damask Baldachino *Italian Seventeenth Century*

Composed of five breadths. Silvery forest-green; woven with scrolled vase-like motives sustaining canopied bouquets of flowers—the canopies supporting further varied bouquets. Trimmed with tasseled edging.

170

2 yards 31 inches by 2 yards 29 inches.

A. di Segin

716—Green Brocade Baldachino *Italian Eighteenth Century*

Interestingly waved ground of silvery green; woven with trailing ivory ribbons. Enclosing bouquets of pink and yellow flowers. Trimmed with tasseled Vandyke fringe.

200

3⅔ yards by 3 yards.

Chelsea.

717—Golden Yellow Damask Baldachino

Italian Seventeenth Century

140. Lustrous silk; woven with vase-like acanthus-leaved motives supported by small vases, surmounted by pomegranates and canopied bouquets. Trimmed with tasseled fringe.

3 yards 6 inches by 2 yards 4 inches.

H. F. Dawson

718—Green and Yellow Brocatelle Baldachino

Italian Seventeenth Century

180. Golden yellow; woven in mellow green with varied floral scrolled motives supporting interesting, differing bouquets of conventionalized flowers.

2 yards 34 inches by 2 yards 26 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

J. L. Redmond.

719—Crimson Damask Baldachino *Italian Seventeenth Century*

160 Composed of five breadths; woven with elaborate leaf-banded ogivals enclosing quaint formal bouquets; the ogivals supported by vases and demi-*putti* carrying cornucopias and surmounted by coronets flanked by heron. Trimmed with fringe.

3 yards 4 inches by 3 yards.

The Hayden Co.

720—Blue Damask Baldachino *Italian Seventeenth Century*

120 Deep rich sapphire-blue; woven in lighter tones with large in-floretted blossoms within leaf scrollings. Trimmed with tasseled fringe.

3 yards by 2⅓ yards.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.

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